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CHARLES FONTAINE'S *FONTAINE D'AMOUR* AND SANNAZARO

For readers of anthologies, the name of Charles Fontaine evokes memories of beautiful lines to his little son, while for closer students of French literature he is the whilom supposed author of the *Quintil Horatien*, stout champion of Marot in his quarrel with Sagon, participant too in a more interesting controversy, that namely concerned with the nature of love, to which the most notable contribution was Heroet's masterpiece, *La parfaicte amye*. Here Fontaine stood upon the side of the angels and in his *Contr'amye de Court* struck a blow for the "platonists." All these things Mr. Richard Laurin Hawkins discusses with convincing erudition in his recent dissertation, *The Life and Works of Maistre Charles Fontaine Parisien*,[1] deposited in the Library of Harvard University, but, to the loss of all students of the period involved, as yet unpublished.

At one period of his life,—Mr. Hawkins places it about 1540,[2]—Fontaine, in hopes of preferment from Renée de France, betook himself, by a somewhat circuitous way, to Ferrara, attaching himself to a mysterious "belliqueur" whose business was with some body of troops despatched by Francis I to Italy. His route led him to Turin and thence by way of the Po to Venice, with stops at Pavia, Cremona and Mantua. From Venice he travelled to Ferrara, whence, failing to obtain hoped-for patronage from its Duchess, he proceeded to Vercelli and Milan, and so returned by way of Turin to Lyons.[3]

It is certain that whatever service he may have seen under his "belliqueur" was not to Fontaine's liking, for in a volume published some years later he thus expresses himself to a friend[4]:

A Maistre Pierre Saliat.

Iay laissé le pais de guerre
Scays tu pourquoy bon amy Pierre?
Point ne veulx mourir pour le Roy
Je ne veulx mourir que pour moy.

A joyous *Adieu à Thurin*[5] conveys the same impression:

Or à dieu Jean, or à dieu Pierre
Je men voys me chaufer chez moy,
Au cueur de France et en la Terre
Qui est sans guerre et sans esmoy.[6]

The volume containing these lines has a curious interest of its own. The tone of its first half at least is set by verses merely light or actually gross. This is a surprising development in a poet who had already proved himself a loyal defender of women by replying in 1537 to Papillon's attack on the motives of the fair sex, *Le Triumphe et la Victoire d'argent contre Cupido*,[7] who was shortly to become one of the champions of the "platonic" view of love through his *Contr'amye de Court*, of 1541,[8] and who was to show himself such once more in his *Ruisseaux de Fontaine*[9] of 1555. Fontaine even adds to the surprise by making it abundantly clear to the reader that his fall from grace is of malice prepense:

[1] 1907. H. U. 90, 746.

[2] *i. e.*, he gives this as the date of Fontaine's arrival in Ferrara and as approximately that of his subsequent marriage at Lyons. Cf. *op. cit.*, pp. 129, 138, 322.

[3] Hawkins, *op. cit.*, pp. 126–131.

[4] *La Fontaine d'Amour Contenant Elegies, Epistres & Epigrammes.* A Lyon, par Jean de Tournes, 1545 (Brit. Mus. 1073), p. 183.

[5] *Ibid.*, p. 186.

[6] Fontaine's allusions to an actual campaign, which would seem to point with some likelihood to 1542, are puzzling in view of the internal evidence which led Mr. Hawkins to conjecture 1540.

[7] *Le Triumphe & La Victoire d'argent contre Cupido n'aguieres vaincu dedans Paris.* Lyons, Fr. Juste MDXXXVII. Fol. Bij, v°. *Response faicte a l'encontre d'un petit livre intitulé le Triumphe, etc.*

[8] Paris, Saulnier.

[9] Lyons, Payan.

Au Lecteur.[10]

Estre ne veulx en mesme liure spirituel et terrien,
Puis lamour puis la vertu suiure,
Brouillant le mal avec le bien, etc.

His female readers he warns with an espièglerie which it would be hard to match :

Lautheur aux Dames.[11]

Gardez vous de toucher ce liure
Mes Dames, il parle damours !
Cest aux Hommes que ie le liure
Que lon tient plus constans tousiours.
Laissez le aller vers eulx son cours,
À eulx & non à vous est deu.
Mais vous le lirez nuictz & iours
Puis que ie vous lay defendu.

Finally, arranging in two "books" at the end of the volume his more innocent verses, Fontaine thus invites the ladies' attention to them :

Aux Dames.[12]

Les epigrammes qui sensuyuent
Vous pouuez lire hardiement
Car le train des premiers ne suyuent
Ilz sonnent plus modestement.
Lisez, oyez assurément
O mes Dames, il ny ha rien
De chatouilleux. Mais voirement
Vous ne les lirez pas si bien.

If the deliberate nature of Fontaine's choice of subject needs further proof, it may be found in his quotation and translation of the famous dicta of Catullus, Ovid, Martial, on the licence of poets, concluding with Hadrian's epitaph on the poet Voconius, "Lascivus versu, mente pudicus eras." [13] The poet draws further justification from the very nature of an epigram :

Les epigrammes ont licence
Et de poindre & de chatouiller.
. . . .
L'epigramme est mal acoustré
S'il ne poingt, etc.[14]

Mr. Hawkins explains the paradox of the appearance of such a volume as the *Fontaine d'Amour*, between the *Response* and *Contr' Amye* on the one hand, and the *Ruisseaux de Fontaine* on the other, by supposing its light verses an ebullition of the poet's youth, composed at some period previous to Fontaine's Italian journey.[15] The intention, obvious in Fontaine's treatment of light subjects, however, points rather to the deliberate essay of the seasoned poet in a given *genre*, —perhaps, also, as I have suggested elsewhere,[16] to ironic reflection on his friend Scève, of whose *Delie*, published shortly before his own volume,[17] he says :

Tes vers sont beaux & bien luysants,
Graves & pleins de maiesté,
Mais par leur haulteur moins plaisants
Car certes, la difficulté
Le grand plaisir en a osté.
Brief ilz ne quierent un Lecteur,
Mais la commune autorité
Dist qu'ilz requierent un Docteur.

Moreover, the poet indicates that light gallantry was not his earliest attitude, and suggests, at least once, that his first homage to the "platonic" ideal was already in the past.

De Samye.[18]

Je ne veulx *plus* mes yeulx repaistre
A contempler la beaulté d'ame,
Car quand voy ma maistresse & Dame
Je voy tout ce qui en peut estre.

That certain at least of the poems in question were composed during or after Fontaine's Italian journey, not before it, is also indicated by four unacknowledged translations from Latin poems of Sannazaro included in the *Fontaine d'Amour*. Now at the time of Fontaine's Italian travels in 1539 or 1540 Sannazaro's vogue in France was scarcely begun. The *Arcadia* was not translated until 1544,[19] and actual evidence of earlier literary influence of Sannazaro in France consists, so far as is known,[20] in the debt of Marguerite of Navarre to the *Salices* for her *Fable du faux*

[10] *La Fontaine d'amour*, p. 101.
[11] *Ibid.*, p. [2]. [12] *Ibid.*, p. 131.
[13] *Op. cit.*, pp. 8 *et seq.*
[14] *Au Lecteur*, *op. cit.*, ed. Paris, Marnef, 1546. Fol. iv. v°.
[15] *Op. cit.*, p. 172.
[16] *Charles de Sainte Marthe*, p. 311, note 4.
[17] Lyons, 1544.
[18] *Op. cit.* (ed. of 1545), p. 116.
[19] By J. Martin, Paris, Vascosan.
[20] Cf. Fr. Torraca, *Gl' Imitatori stranieri di Jacopo Sannazaro.* Rome, 1882 (2nd ed.), pp. 31, 32, 66. The suggestion in Professor Torraca's phrase "Ma già erano conosciute in Francia le altre composizioni (other i. e. than the *Arcadia*) italiane e latine del Sannazaro ; già s'era comminciato a imitarlo" (*op. cit.*, p. 30) is hardly borne out.

cuyder, of Marot to the *Arcadia* for his eclogue on the death of Louise of Savoy, and, perhaps, in Saint Gelais' famous translation [21] of the sonnet *Simile a questi smisurati monti.* As early as 1527 Robert Estienne had indeed published, and Gryphe before 1540 twice printed, the *De partu Virginis*,[22] but this, compared to the number of Italian editions, is insignificant. In Italy Sannazaro was at this period almost a god. By 1540 the *Arcadia* had been through some nineteen more or less imperfect editions [23] culminating in the admirable Aldine of 1535. As for the Latin poems, some dozen editions, the *De partu Virginis* appearing with few exceptions as the title-piece, had also preceded an excellent Aldine of the same date with a preface by Paulus Manutius.[24] The language the latter permitted himself about the poet is a fair indication of the light in which Italians viewed Sannazaro: "Eorum autem, quos in hoc genere praestantes cognovimus, sine controversia primum locum obtinuit vir eximius, et omni laude cumulatus, Jacobus Sannazarius cuius ingenii monumenta nulla umquam annorum oblivione delebuntur, nulla vetustate peribunt."

When, then, we meet with a young poet who, some years after a notable journey to Italy, publishes, in a volume full of Italian reminiscences, four unavowed translations from the great and popular Italian poet, it is not a rash conclusion that these poems at least are not to be counted among youthful efforts pressed into service to make or fill a collection, but are rather the fruit of recent Italian impressions, although, of course, this cannot be regarded as conclusively proved. Fontaine's borrowings, embedded in the midst of the "light" pieces, share their gaiety at least, and it is a tempting presumption that some of the poems are, like these borrowings, of maturer composition than is allowed them by Mr. Hawkins. Fontaine does, however, refer in his preface [25] to the contents of his volume as "aucuns esbatz et passetemps de ma petite Muse en sa jeunesse," and a man of thirty must speak very loosely to permit himself such reference to his production at twenty-five or twenty-six. On the whole, the probability emerges that, while gathering together all he could lay hands on of the "esbats et passetemps" of his youthful muse, Fontaine approved their gay subjects as offering fruitful exercise for his maturer powers and mingled with them verses on the same lines more recently composed.

The pilfered poems in question are not mentioned by Professor Torraca in his interesting work *Gl' imitatori stranieri di Jacopo Sannazaro.*[26] That author, parading the enormous thefts from the Neapolitan singer committed by sixteenth century French poets, mentions none so early as Fontaine's volume except the debts of Marot and Saint-Gelais mentioned above. Three of these poems, one a mere variant, are concerned with "Catin," no less for Fontaine than for Marot a fitting name for the subject of a playful muse:

De Catin.[27]

Catin se plainct, Catin se deult
Quelle ne voit tous mes escriptz!
Et dit, ie veulx que me les liures,
Puis quand ientends ses plaintz & cris,
Je suis content s'elle me veult
Donner ses lebures pour mes liures.

De Catin.[28]

Ainsi comme Catin se mire
En peignant son beau chef doré
Le soleil vient droit dessus luyre
Et ha si beau chef adoré.

Autre.[29]

Par un matin Catin se mire
En peignant son beau chef doré
Mais le soleil ses rays retire
De dueil quil ha & de grand ire,
De veoir un chef si bien paré.

The first of these epigrams amplifies Sannazaro's introduction to the pun which is actually happier in French than in Latin:

[21] Its date is uncertain.

[22] *i. e.*, in 1535 and 1538. Cf., for these editions as well as for that of Robt. Etienne and for yet a third edition by Gryphe of 1540, Giuseppe Morpurgo, *La poesia religiosa di J. S.* Ancona, 1909, p. 59.

[23] This includes editions *cit.* Morpurgo (*loc. cit.*), not in Brunet, *i. e.* 1526 (absque typogr. nomine); 1531 Venice, B, Stephonius; 1538 Venice, Melchiorre Sessa.

[24] *Jacobi Sannazarii opera omnia latine scripta nuper edita, Aldus MDXXXV, non sine privilegio.* Fol. Aij v°. *Paulus Manutius Aldi F. Antonio Carloni illustri Allifarum principi.*

[25] *Op. cit.* Fol. Aij r°.

[26] *Cit. supra.*

[27] *Fontaine d'Amour*, p. 108–9.

[28] *Ibid.*, p. 92.

[29] *Ibid.*, p. 93.

De Galla.[30]

Omnes quos scripsi versus vult Galla videre,
Mittam ego, pro libris si mihi labra dabit.

Of the other two, based, as is obvious, on a single epigram, the second most closely approaches Sannazaro's treatment:

De Thelesinae crinibus.[31]

Dum nectit flavos auro Thelesina Capillos;
Contraxit radios Phoebus, & erubuit.
Mox haec ad superos. en auro iungitur aurum:
Hoc est mortales, hoc superare Deos.

The fourth poem borrowed from Sannazaro contains a conceit conspicuous even amid Renaissance verse for outrageous exaggeration. Indeed, two centuries later, Johnson in his *Life of Cowley* quoted the original as an example of "that confusion of images [which] may entertain for a moment, but being unnatural (it) soon grows wearisome." "Cowley delighted in it," he continues, "as much as if he had invented it; but, not to mention the ancients, he might have found it full-blown in modern Italy, thus Sannazaro:

Aspice quam variis distringar Lesbia curis.
Uror, & heu! nostro manat ab igne liquor;
Sum Nilus sumque aetna simul; restringite flammas
O lacrimae, aut lacrimas ebibe flamma meas." [32]

The reference to Aetna seems to have suited Fontaine who warns one lady of his love that passion may consume them both: "D'un mesme feu plus grand que cil d'Ethna." [33] But he did not stop here; he "commandeered" the entire theme and, enlarging as usual upon the brevity of his original, he renders it thus:

De Amour qui faict feu & eau.[34]

Je m'esbahy quen eau ne suis fondu
Qui nay iamais les poures ioues seiches;
Plus mesbahy qu'amour ne ma rendu
Tout conuerti en cendres & flammesches,
Aussi aisé comme petites mesches.
Je suis le Nil, & suis le mont Etna.
Etna, pourtant quau monde tel feu na;
Le Nil, pourtant que ie fondz tout en pleurs.
Feu, boy ces pleurs qu'amour me resigna,
Pleurs restraignez ce feu & ces chaleurs.

Whether or no these pilferings of Fontaine's may be taken as a guide to the date of composition of the entire volume containing them, they give at least interesting evidence of his personal method of procedure when bettering Du Bellay's famous counsel by taking from modern no less than from classic Latin "La chair, les oz, les nerfz, et le sang."

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[30] *Elegiarum libri tres et totidem epigrammaton nuper emissi.* MDXXXV, fol. 39 r° (Lib. I) in *Jacobi Sannazarii opera omnia latine scripta nuper edita. Aldus MDXXXV.* (Brit. Mus. 687. A. 6.)

[31] *Ibid.*, fol. 52 v°.

[32] *Lives of the Poets.* (Bohn's Standard Library), Vol. I, p. 48.

[33] *Ad Vesbiam. Loc. cit.*, p. 43 (Lib. I) the substitution of *Lesbia* for *Vesbia* is not Johnson's only variation from the original: for *flammas* read *flammam*; line 4, omit *aut.*

[34] *Fontaine d'Amour*, p. 99.

A NEW TEXT OF THE OFFICIUM STELLAE [1]

The published texts of the Officium Stella may be listed as follows [2]:

(1) The text from Limoges printed from an unidentified manuscript by E. Martène, *Tractatus de Antiqua Ecclesiae Disciplina*, Lugduni, 1706, p. 114, and from Martène by H. A. Daniel, *Codex Liturgicus*, Vol. I, Lipsiae, 1847, pp. 128-129, and by E. Du Méril, *Les Origines Latines du Théâtre Moderne*, Paris, 1849, pp. 151-153.

(2) The text from Besançon printed from an unidentified manuscript by H. Crombach, *Primitiae Gentium seu Historia SS. Trium Regum*, Coloniae Agrippinae, 1654, pp. 732-734, and from Crombach by H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905, pp. 142-145.

(3) Vienna, Hofbibliothek, MS. 941, printed by Du Méril, p. 151, n. 1, from Denis, *Codices Manuscripti Theologici*, Vol. I, col. 3049.

[1] This text was communicated to me by my friend and teacher, Reverend Henry Marriott Bannister, of Rome, to whom I owe thanks for innumerable kindnesses. In the present instance, Mr. Bannister has sent me both his own transcription and a handsome photograph of the manuscript page; but he should not be held responsible for the text below, which represents my own reading of the manuscript in photograph.

[2] The best study of the *Officium Stellae* is, of course, that of H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905. My list of published texts contains some additions and corrections to that of Anz, pp. 9-11.

(4) The texts from the Cathedral of Rouen :

(*a*) Rouen, Bibl. de la Ville, MS. 384 (*olim* Y. 110) saec. xiv, fol. 38^v–39^r, printed by A. Gasté, *Les Drames Liturgiques de la Cathédrale de Rouen*, Evreux, 1893, pp. 49–52.

(*b*) Rouen, Bibl. de la Ville, MS. 382 (Y. 108) saec. xv, fol. 35^v–36^r, unpublished except in inadequate foot-notes to Gasté's text from MS. 384 (*olim* Y. 110).

(*c*) Rouen, Bibl. de la Ville, MS. 222 (*olim* 561) saec. xiii, fol. 4^r–4^v, a fragment printed by K. Young in *Modern Philology*, Vol. VI (1908), p. 212.

(*d*) Paris, Bibl. Nat., MS. lat. 1213, saec. xv, pp. 34-35, printed by K. Young in *Modern Philology*, Vol. VI (1908), pp. 220-221.

(*e*) Paris, Bibl. Nat., MS. lat. 904, saec. xiii, fol. 28^v–30^r, by E. de Coussemaker, *Les Drames Liturgiques du Moyen Âge*, Rennes, 1860, pp. 242–249.

The manuscripts cited under (*a*), (*b*), (*c*), (*d*), and (*e*) provide substantially the same text.[3]

(5) The texts from the Cathedral of Nevers :

(*a*) Paris, Bibl. Nat., MS. lat. 9449 saec. xi, fol. 17^r–18^r, printed by L. Delisle in *Romania*, Vol. IV (1875), pp. 2–3.

(*b*) Paris, Bibl. Nat., MS. nouvelle acquisition lat. 1235 saec. xii, fol. 198^r–199^v, printed by L. Delisle in *Romania*, Vol. IV (1875), pp. 3–6.

(6) Paris, Bibl. Mazarine, MS. 1708 (*olim* 1308) saec. xi, fol. 81^v, printed by K. Young in *Publications of the Modern Language Association of America*, Vol. XXIV (1909), pp. 296-297. Concerning the possible association of this text with Nevers, see *id.*, p. 295.

(7) Paris, Bibl. Nat., MS. lat. 1152 saec. xi, verso of the fly-leaf at the end of the codex, a fragment printed in *Bibliothèque de l'École des Chartes*, Vol. XXXIV (1873), pp. 657–658.[4]

(8) Munich, Staatsbibliothek, Cod. lat. 6264^a saec. xi, fol. 1^r, printed by Du Méril, pp. 156-162 ; K. Weinhold, *Weihnachtspiele und -Lieder aus Süddeutschland und Schlesien*, Wien, 1875, pp. 56–61 ; Anz, pp. 154–158. The text comes from Freising.

(9) Madrid, Royal Library, MS. 289 (*olim* C. 153) saec. xii, fol. 107^v–110^r, printed by K. Young in *Publications of the Modern Language Association of America*, Vol. XXIV (1909), pp. 325–329. The text probably comes from Sicily.

(10) Orléans, Bibl. de la Ville, MS. 201 (*olim* 178) saec. xiii, pp. 205-214, printed by Du Méril, pp. 162-171 ; Coussemaker, pp. 143-165.[5] The text comes from Fleury.

(11) London, British Museum, Additional MS. 23922, saec. xii-xiii, fol. 8^v–11^r, printed by C. Lange in *Zeitschrift für deutsches Alterthum*, Vol. XXXII, pp. 413-415. The text probably comes from Strassburg.

(12) Brussels, Library of the Bollandists, MS. (sine numero) saec. xii, fol. 179^v–180^v, printed by C. Cahier and A. Martin, *Mélanges d'Archéologie, d'Histoire et de Littérature*, Vol. I, Paris, 1847, pp. 258-260.[6] The text comes from the monastery of Bilsen.

(13) Montpellier, Bibl. de la Faculté de Médecine, MS. H. 304, saec. xii, fol. 41^v–42^v, printed by K. Young in *Modern Philology*, Vol. VI (1908), pp. 208-211. For a discussion of the association of this text with Rouen, see *id.*, pp. 203-206. This text differs in substantial details from the Rouen texts enumerated above under (4).

(14) Einsiedeln, MS. 366 saec. xi-xii, p. 54, printed in *Pilger*, Vol. VIII (1849), pp. 401-403, and by Anz, pp. 152-153. The text comes from Einsiedeln.

(15) Paris, Bibl. Nat., MS. lat. 16819, saec. xi,

[3] Concerning the Rouen texts published, from uncertain sources, by Le Prévost, Du Cange, Martène, Du Méril, and Davidson, see *Modern Philology*, Vol. VI (1908), pp. 225-227.

[4] Mr. Bannister informs me that the manuscript is a psalter of the Corbie school, and that the fragment in question, dating from about the year 1000, is provided with neums of the Metz school.

[5] The text is printed also by T. Wright, *Early Mysteries and other Latin Poems of the Twelfth and Thirteenth Centuries*, London, 1838, pp. 23-28. A modern French translation of this text is given by P. Piolin, *Le Théâtre Chrétien dans le Maine*, Mamers, 1892, pp. 21-32. E. K. Chambers (*The Mediaeval Stage*, Oxford, 1903, Vol. II, p. 49) and Anz (*op. cit.*, p. 10) seem to have wrongly inferred that Piolin's modern French text rests upon some independent, unknown document.

[6] Through the great kindness of Monsieur Gustave Cohen, of Paris, I am acquainted with this text through a transcription and photographs of the manuscript. The text of Cahier and Martin is very defective, as will appear when we have a definitive text from the hand of Monsieur Cohen.

fol. 49r-49v, printed by K. A. M. Hartmann, *Ueber das altspanische Dreikönigsspiel*, Bautzen, 1879, pp. 43-46. The text comes from Compiègne.

(16) Laon, Bibl. de la Ville, MS. 263, saec. xiii, fol. 149r-151r, printed by U. Chevalier, *Ordinaires de l'Église Cathédrale de Laon*, Paris, 1897, pp. 389-394. The text comes from the Cathedral of Laon.

(17) Rome, Vatican, MS. Vaticano latino 8552, saec. xi, fol. 1v, printed below.

Ms. Vaticano latino 8552 contains a Latin version of the Antiquities and Jewish Wars of Josephus, written in a hand of the twelfth century. Folio 1v bears in its two columns and in its margins the text printed below, written in a hand of the eleventh century and furnished with musical notation in the form of neums of the school of Metz. As a result of the substantial deterioration of the vellum of folio 1, considerable passages of the text below are entirely illegible. Such passages are enclosed in brackets.

[OFFICIUM STELLAE]

[Fol. 1v, col. 1] Stella [7] fulgore nimio [rutilat],
[Que] reg[em] reg[um] natum monstrat,
Quem uenturum olim *pro*phetie signauera*nt*.

* * * *[8]

H[ERODES]:

Regem quem queritis, natum esse quo signo didicistis? Si illum regnare creditis, dicite nob[is].

aurum thus mirram

[9] MAGI: MELCHUS, CASPAR, FADIZARDA:

Illum natum esse didicimus, in oriente stella prenunciante, hunc regnare fatentes, cum misticis muneribus de terra longinqua adorare uenimus.

HERODES:

O uos scribe, interrogati dicite si quid de hoc puero scriptum uideretis in libro.

SCRIBE:

Vidimus, Domine, in *pro*phetarum lineis nasci Cristum in Betleem, ciuitate Dauid, Isaia sic uaticinante:

CHORUS:

[B]ethleem, non es minima.

REX:

Ite & de puero diligenter inuestigate
Et, inuento, redeuntes mihi renunciate.

[10] MAGI: MELCHUS, CASPAR, FADIZARDA:

Eamus ergo & inquiramus eum, offerentes ei munera: aurum, thus, & mirram. Ecce stella in oriente preuisa iterum precedit nos lucida.

OBSTETRICES:

Qui sunt hii, qui stella duce nos adeuntes inaudita ferunt?

MAGI:

[N]os sumus, quos cernitis, reges Tharsis & Arabum & Saba, dona ferentes Cristo regi nato Domino, quem stella deducente adorare uenimus.

OBSTETRICES:

Ecce puer adest quem queritis; iam *pro*perate & adorate, quia ipse est redemptio uestra.

MAGI:

Salue, Rex seculorum! Suscipe nunc aurum, regis signum; [col. 2] tolle thus, tu uere Deus; mir[ram signum] sepulture.

ANGELUS IN SOMNIS:

Impleta sunt omnia que *pro*pheticae dicta sunt. Ite, uiam remeantes aliam, ne delatores tanti regis puniendi sitis.

[7] Preceded, at the top of the column, by a line or two of text that can no longer be read.

[8] Although the text in the manuscript shows no break, the lacuna in the sense is obvious. For the text to be supplied here, see below.

[9] In the manuscript this line appears as follows: *Magi* is written in large capitals; above *Magi* are written, in small capitals, *Melchus Caspar Fadizarda*; above these 3 names are written *aurum thus mirram*, as here indicated. Concerning the three proper names, see K. A. M. Hartmann, *Ueber das altspanische Dreikönigsspiel*, Bautzen, 1879, pp. 51-86; Baist, in *Zeitschrift für romanische Philologie*, Vol. IV (1880), pp. 451-455; R. Menéndez Pidal, *Cantar de Mio Cid*, Vol. I, Madrid, 1908, p. 25.

[10] *Magi* is written in large capitals, and above it, in small capitals, the three proper names.

GLA . . . OR[11]:

Decerne, Domine, uindicari iram tuam, nam uiri Chaldaici [ius] sum tuum transgressi forte [in regionem] suam reuersi sunt [per aliam u]iam.

H[ERODES]:

Bethlem ne . . , ice cautus M . . . ns iugulum quo caedas puer[um].

Te *Deum*.

Up to this point the text in the manuscript occupies continuously the first column and part of the second. Near the beginning of the text occurs an obvious lacuna in the sense, marked in my text by asterisks. At this point it may have been intended to supply the following passage, written with approximate continuity down the right margin of the page and in the lower part of the second column:

. . . .[12]

[Ante uenire] iube [quo possim singula scire
Qui sunt,] cur ueniant, quo nos rumore requirant.

NUNTI*us* AD M[AGOS]:

Regia [uos] manda[ta] uocant; [non segn] iter [ite].

. . . .[13]

. . . Salue, prin[ceps Iudeorum]!

REX:

Que sit causa uie, qui[uos uel unde uenitis],
Dic[ite nobis].

MAGI:

Rex est causa uie, reges sumus [ex] Arabitis,
Huc uenientes.[14]

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[11] I am quite unable satisfactorily to read or interpret this rubric. One would desire the word *Armiger*. The letters seem to read, faintly: Gla or & te or, which would suggest the following improbable expansion: Gloria, Oratio, et Te [Deum]. Oratio.

[12] In the upper margin over column two occur, no doubt, several illegible words.

[13] At this point the text shifts to the lower part of column two, beginning with several illegible words.

[14] Followed by a considerable blank space at the bottom of column two.

THE "FAITHLESS WIFE" MOTIF IN OLD NORSE LITERATURE

In the February number of *Modern Language Notes*, 1911, A. LeRoy Andrews was able to cite a second indubitable instance[1] of the "Faithless Wife" motif; namely, an episode in the *Göngu-Hrólfssaga*. The first instance is that found in the *Hálfssaga* and pointed out by Bugge as early as 1862. These two examples do not, I believe, exhaust the occurrence of the motif in Old Norse.

Saxo has the following account of some of Starkaðʼs exploits[2]: "A champion of great repute, named Wisin,[3] settled and dwelt upon a rock in Russia named Ana-fial, and harried both neighboring and distant provinces with all kinds of outrage. This man used to blunt the edge of every weapon by merely looking at it. He was made so bold in consequence, by having lost all fear of wounds, that he used to carry off the wives of distinguished men and drag them to outrage before the eyes of their husbands. Starkað was roused by the tale of this villainy, and went to Russia to destroy the criminal; thinking nothing too hard to overcome, he challenged Wisin, attacked him, made even his tricks useless to him, and slew him. For Starkað covered his blade with a very fine skin, that it might not meet the eye of the sorcerer . . ."[4]

[1] It is difficult to see how P. E. Müller, *Det kgl. danske videnskabsselskabs afhandlinger*, 1824, 2, 123, and G. Lange, *Untersuchungen*, 1832, p. 170, could count Saxo's story of Jermorik's flight with Gunno, Holder 276, among Walthari stories.

[2] Book VI, Holder, p. 187. I cite from Elton's translation, *Folk-Lore Society*, 1893, p. 229.

[3] Folio Vellum f'g't B; *uiciũũ*; synopsis of Krantz(k): *ũisimus*.

[4] I note, in passing, that the stratagem of covering one's sword with a film (or clouts, Saxo, H., book XII, 244), to prevent its being blunted by sorcery is a common occurrence; cf. Saxo, H., *ibid.* 223, 219, VI, 119; *Vatsdœlasaga*, chap. 29; *Danmarks Gamle Folkeviser*, I, p. 160 f. (Orm Ungersvend og Bermer Rise.) On this subject see Maurer, *Bekehrung*, II, 119, and his introduction to the *Gull-Þórissaga*, p. 25.—This measure of prevention recalls *Hálfssaga*, chap. xii: *Vân er, at drjúpi / vax af söxum.* The explanation thus afforded for this line is more satisfying than either of the two hitherto suggested. Bugge (*Norrøne Skrifter af Sagnhistorisk Indhold*, Kria, 1864, p. 44) suggests that the swords melt like wax in the conflagration; Munch (*Det Norske Folks Historie*, I, i, 304)

Both the Göngu-Hrólf episode and Saxo's account contain the essential features of the motif of "the helpless husband, perforce an eye-witness to his wife's infidelity"; the latter, to be sure, in an attenuated and vague manner.

We are next told, in the same paragraph, that Starkað "finding that he was too mighty for any hard fate to overcome him, went to the country of Poland, and conquered in a duel a champion whom our countrymen name Wasce; but the Teutons, arranging the letters differently, call him Wilzce." In conjunction with the hint of a motif of the "Faithless Wife," given a few lines above, this is sufficient evidence that Saxo was acquainted, in a fashion, with the so-called Slavic continuation (with elements of the Salomon and Markolf story) of the Walthari legend as we know it, *e. g.*, from Boguphali *chronicon Poloniae*[5]: 'Walgerzs (= Walther) besiegt Wislaw den schönen, herrn von Wislicz, und legt ihn in seiner burg gefangen. Mit diesem entspinnt Helgunda einen liebeshandel'—follows the Faithless Wife story.[6]

Saxo is precise here: "—*athleta quem nostri* (*i. e.*, the Scandinavians) *Wasce, Teutones vero diverso literarum schemate Wilzce nominant.*" This information agrees with Notker: *Welitabi, die in Germania sizzent, die wir Wilze heizen.*, and Einhardus: *Sclavi, qui nostri consuetudine Wilzi, proprie vero, id est sua locutione, Welatabi dicuntur.* The learned Zeuss[7] notes that *Wasce* (*hinn vaski*) is an exact translation of slav. *ljutyj* 'grausam, grimmig, hart.' This accords well with the warlike reputation of the mortal enemies of the Teutonic Order as recorded by Helmold[8]: *A fortitudine Wilzi sive Lutici appellantur. Ljuticzi* (Ptolemy's Οὐέλται, Ælfred's *Vylte*) is the Slavic form of the name of the Lithuanians.[9]

While not presuming for a moment to doubt that Wasce really translates the Slavic *ljutyj*, it may not be amiss to set forth a further possibility. Saxo (flourishing during the latter part of the twelfth century) may have heard from Low German merchants of Valtari af Vaskasteini (O. H. G. *Walthari fona Wascôm*), as did the compilator of the *Þiðrekssaga*. Certainly the story was told throughout W. Germanic territory from the most ancient times (the Ags. *Waldere* dating from the beginning of the eighth century). Furthermore, Saxo may have understood the hero's title—as lord of Aquitaine[10]—to be his epithet (inn vaski, 'the Valiant') and mixed him up with his opponent Wislav (or Wilzke). This was all the easier since the Polish version—with which the name argues him to have been familiar—retains Walther's other attribute of *Manufortis*,[11] calling him *Walgerzs Udały* (the Bold). As to Wisin, Saxo is not above spinning out the same motif twice.[12] Wilzce, or Wislav the Beautiful, lord of Wislicz, would then function as the heros eponymos of the Lithuanians, much as Vilcinus (of the *Þiðrekssaga*) for the Vilcinamenn.[13]

As to the episode in the *Göngu-Hrólfssaga*, cited by Andrews, it seems to retain some features of other versions of the Salman and Morolf legend.

thinks that the wax was used to keep the swords from rusting. Like the Niflungs before their fatal journey to Húnaland, the Hálfsrekkar have been duly forewarned of impending calamity by the ominous dreams of Innsteinn, and come to the feast prepared to the best of their ability against the sorcery of their treacherous host. Cf. also Hrólf kraki's *Uppsalafór*, Andrews, *l. c.*, p. 29.

[5] I quote from the synopsis given in Grimm and Schmeller's *Lateinische Gedichte des* xten *und* xiten *Jahrhunderts*, 1838, p. 112.

[6] See Vogt, *Salman und Morolf*, Halle, 1880, p. lxviii ff.

[7] *Die Deutschen und die Nachbarstämme*, p. 655, note.

[8] (Twelfth cent.), *Chronica Slavorum*, *Mon. Germ. Hist.* xxi, 13.

[9] Cf. Zeuss, *l. c.* 679, note. I am indebted to Professor Eduard Prokosch, of the University of Wisconsin, for the following note on the identification of the two names: "Etymological connection of *Wilzi* and *Lutizi* is not possible; however, a popular etymology *may* have existed in Northern Germany, connecting *Wilcze* with German *wild* (compare names like *Wiltaburg*, Zeuss *l. c.*), and thus establishing an apparent identity in meaning between the two names."

[10] *Wascônolant* (as A. is called among historians of the eighth and ninth centuries) = *Gascoigne*. On the ancient confusion of the Wasgenstein with *Wascônolant*, see Grimm and Schmeller, *l. c.* 113.

[11] As Ekkehardus, iv, calls him. *Mon. Germ.* ii, 117.—*Wiga ellenróf*, *Waldere B.* 11.—Cf. also Procosii, *Chronicon Slavosarmatorum*, Varsoviae, 1827, p. 128: Walgerus Starzon de Panigord Wdaly id est udatny alio dictus vocabulo. Quoted by Antoniewicz, Afda., 1888, p. 247.

[12] Has his settling "upon a rock in Russia named Anafial" anything to do with Walther's defence by the Wasgenstein?

[13] *Dipl. Norv.* v, 1, No. 26 (1294) there occurs also one *Wylkyn de Bremis, civis Lubicensis.*

Möndull's approaches are at first repelled by the wife of Björn. The dwarf then has recourse to magic which acts as love-potion and *óminnisveig*, incidentally making her *mjök bólgin and blá sem hel.*[14] Similarly, in the German *Salman and Morolf* epics, Queen Salme is abducted by the help of a *zouberwurze*, which she is induced to put into her mouth. It causes her to appear as if dead. If this *zouberwurze* does not change Salme's appearance (str. 125, *ir vil liehte varwe / was dannoch unverwandelôt*), the one used by Morolf in a ruse to recapture her, is more effective (str. 618, *Ein wurze leit er in den munt, / dâ von er sich zurblâte / als er were ungesunt*). Furthermore, by tying up his feet, *in eines schemelers wîse*[15] (str. 622), he still more resembles Möndull, who is described as *lávaxinn ok miðdigr*, and, in his true shape, also as *svartr ok ljótr.*[16]

"Da von dieser fabel im norden sonst keine spuren sich finden, ist es schwer zu sagen, auf welchem wege der sagaverfasser sie kennen gelernt haben sollte. Sicher ist, dass keine überlieferte form als seine unmittelbare quelle gelten kann. Diese nordische fassung zeigt im gegenteil . . . eine überraschende ursprünglichkeit."[17] That is undoubtedly the impression one receives from the vigorous story of Hjörleif's revenge. Yet there is one point at which the critical wedge may be set in. Of all other accounts known to us at present, those in Slavic folksong[18] on the whole show the greatest resemblance to our story, having in common with it both the trapping of the returning husband in a chest, and the hanging by him of the seducer *á galgan þann, er hann hafði honum ætlet.*[19] In one particular, however, the two versions markedly diverge. The Russian tradition—also the Polish Walthari story—has the offending wife hanged alongside of her seducer; in the *Hálfssaga*, however, the unfaithful wife Æsa is taken back to Norway where a þing is called and the people doom her to be drowned in a moor. But why no swift retribution by Hjörleif himself, when the Unwritten Law even now, and how much more then,[20] would have condoned the deed?—I suspect a connection with the two German poems, in both of which the guilty wife is first brought home by Morolf (brother of the husband) and only then bled to death in a bath.[21]

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[14] Very likely a "displaced" motif.

[15] When thus in the shape of a cripple, Morolf also turns his eyes awry: *die ougen in dem houbte / want er vaste neben sich.* Möndull is *utaneygðr mjök*, which hap. leg. lexicographers plausibly enough place with *úteygðr* 'goggle-eyed' (Aasen, *uteygd* "som har fremstaaende øine"). But may it not also mean 'squint-eyed,' of the 'wall-eyed' variety? Cf. the curse of the witch Busla (Buslubœn) str. 4: Svó skal ek þjarma / þér at brjósti / . . . at augu þín / úthverf snúizt ('that your eyes will start from their right position'), *Bosasaga*, ed. Jiriczek, p. 16. However, it may seem fanciful to press this parallel.

[16] Cf. also the description of the misshapen *clown* Morolf in the Spruchgedicht (Von der Hagen und Büsching, *Deutsche Gedichte des Mittelalters*, vol. I, S. und M., p. 62). The *Volksbuch* (l. c. xiv), exaggerates still more.

[17] Andrews, *l. c.* p. 76.

[18] See Vogt, *l. c.* xli.

[19] *Hálfss.*, chap. viii.

[20] Cf. Keyser, *Norges Stats- og Retsforfatning i Middelalderen* (*Efterladte Skrifter*, II, 375).

[21] Cf. Vogt, *l. c.* lxiii.

CRINESIUS ON FRENCH PRONUNCIATION

In listing the grammarians who have concerned themselves with French pronunciation since the Renaissance, Thurot[1] omits Christophorus Crinesius, who devotes to this subject thirteen pages of his *Discursus de Confusione linguarum*,[2] a book intended to prove the descent of all other languages from Hebrew. Although these pages contain little original information, Thurot would doubtless have cited them along with the productions of Cotgrave, Van der Aa, and Spalt, had he known of their existence. The author, a Bohemian orientalist of distinction, who lived from 1584 to 1629, tells us that, when twenty years old, he was very eager to learn French and studied for two months with Abraham de la Faye, son of the theologian, Antoine de la Faye. Perceiving that pronunciation is the most difficult part of this language, he devoted to it his special study and now publishes its rules, every point of

[1] *De la Prononciation française*, Paris, 1881-1883.

[2] Nuremberg, 1629, pp. 87-100.

which, he says, is established by the judgment of learned Frenchmen. He must, indeed, have been acquainted with his teacher's *Institutiones gallicae,*[3] though he did not follow it closely, with Henri Estienne's *Hypomneses,*[4] and especially with Beza's *De Francicae linguae recta pronuntiatione.*[5] Based more largely on these books than on direct observation, his rules represent a period of the language some years earlier than 1629.

After a few remarks on the general peculiarities of French, he gives a detailed discussion of the various letters, adding in some cases to the testimony of the earlier authorities whom Thurot cites. Beza[6] refers to a varying pronunciation of *b* before certain consonants; Crinesius follows him, but he extends the rule to *b* before *l, r,* and *t,* giving as examples *obligation* and *oublier,* in which the *b* is pronounced with a "mollissimo et tenuissimo sono, ita ut vix audiri queat." To the cases in which other writers declare *l* to be silent, Crinesius adds that in which it follows *ei* and precedes *x* or *t,* but he gives no examples. He appears to be the first to state that the *s* of *gister* and the *h* of *dix-huit* are silent and that the *h* of *Hollande* is aspirate.[7] He cites *paon* to illustrate the silence of *a* before *o,* although earlier grammarians give it the modern pronunciation.[8]

Despite his cautioning Germans against confusing voiceless with voiced consonants, *p* with *b, t* with *d, f* with *v,* he is unable himself to distinguish ʃ from ʒ and gives *manscher* as the pronunciation of *manger.* Nasalization means to him the addition of a slightly softened *n* to the preceding vowel. He notes that *i* retains its vocalic sound before feminine (mute) *e* and that *l mouillé* is pronounced as if it formed a diphthong with the following vowel. Finally, to explain cases in which it is hard to distinguish consonantal from vocalic *u,* he observes that the second of two *u*'s in contact and initial *u* before *r* are nearly always consonantal.

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[3] Jena, 1613. For marked differences in the two works, compare the rules given in each for *i, h,* and *q.*

[4] 1582. Crinesius seems to have derived from Étienne his rule for pronouncing the last *s* in a series of words, each of which ends in that letter.

[5] Geneva, 1584. The imitation is frequent and obvious, particularly in the case of silent letters. When Beza, p. 69, gives *cueur* as an example of the silence of *u* before *eu,* Crinesius follows him blindly, not realizing that his own modern spelling, *cœur,* has destroyed the value of the example.

[6] P. 72.

[7] Thurot, II, 407 and 409, gives Duez (1639) as the first author to mention the *h* of *Hollande;* Martin (1632), as the first to mention that of *dix-huit.*

[8] Thurot, II, 540; with Crinesius's pronunciation of *paon* may be compared the modern pronunciation of *taon,* noted by Du Val as early as 1604.

IN DEFENSE OF "E. K."

In *Modern Language Notes,* January, 1909, Mr. J. M. Royster, writing on *Spenser's Archaism and Cicero,* censures E. K. for seeking to justify Spenser's archaisms by taking a passage of Cicero's *De Oratore* from its context, and thereby misinterpreting it. A careful examination of E. K.'s own context, however, shows that he is not guilty in this regard and suggests that Mr. Royster himself has fallen into the sin which he charges upon E. K.

The passage which Mr. Royster takes to be E. K.'s authority is in the *De Oratore,* and is cited by the former from Watson's translation. In this passage, Cicero, formulating rules for oratory, speaks of the "nobleness of the diction" of the ancients, but cautions the orator not to make "use of such of their words as our modern mode of speaking does not admit, unless sometimes for the sake of ornament, and but sparingly." To avoid ambiguity, the orator should, he declares, identifying himself for the time with the orator, adopt, as a rule, words in common use; but even he may "adorn his speech by an antique word such as usage will tolerate"; whereas to "poetical license" archaic words "are allowed more freely than to ours (the oratorical); yet a poetical word gives occasional dignity also to oratory . . . . from which, if properly introduced, a speech assumes

an air of greater grandeur." Clearly, therefore, in spite of cautions against over-use, Cicero was laying down rules for the orator, not for the poet; moreover, although he allowed some use of archaisms even to the orator, he was ready to grant distinctly more to the poet, and fully recognized the advantage to be gained by either from some use of the older and statelier or more picturesque words.

Turning to E. K., one easily sees that in his introductory epistle, prefixed to the *Shepherd's Calendar,* he was on the defensive for his new poet's vocabulary, for Spenser's device in fitting "straunge" and "auncient" words to the "rusticall rudenesse of shepherds," instead of adopting the more polished and artificial diction which had become a part of the literary tradition of the pastoral. He justifies this departure from pastoral custom by the argument that the unusual words are, after all, English, and that the same or similar ones have been used by well known English writers of earlier times, "excellent authors and most famous poetes . . . whose tunes were still ringing in his [Spenser's] eares." Moreover, E. K. notes, English writers are not alone in their use of obsolete words, for among the ancients, Livy and Sallust both have been found "to affect antiquitie"; and further although he recognizes an opposite view as expressed by Valla, one of the editors of Livy, he declares further: "I am of the opinion and eke the best learned are of the lyke, that these auncient, solemne wordes are a great ornament, both in the one and in the other." The mention of Cicero, referred to by Mr. Royster, follows next: "or if my memorie fayle not, Tulle, in that book wherein he endeavoreth to set forth the paterne of a perfect oratour, sayth that offtimes an auncient word maketh the style seme grave and, as it were, reverend." This casual reference to Cicero is only one among three involving the classical writers, and the argument from their usage is only one of the many which E. K. presents in defense of Spenser's archaisms. Moreover, and this is the main point, E. K. no sooner concludes his reference to Cicero, but he launches upon injunctions which would have done Cicero full credit in their caution against over-use of the obsolete: . . . "Yet neither everywhere must old words be stuffed in, or the common dialect and manner of speaking so corrupted thereby, that as in old buildings it seme disorderly and ruinous." His final argument for archaisms connects itself with the one just preceding it, by showing that the "rough and harsh termes," when used in moderation, furnish a very proper artistic contrast to "the brightnesse of brave and glorious words" which should chiefly prevail.

It is evident, then, that E. K. does not depend chiefly upon Cicero to excuse Spenser's use of archaisms, but defends them as, on the one hand, both justifiable in themselves and contributory to a proper artistic effect; and, on the other, by the practice of classical writers of different types, as well as by earlier English authors. Moreover, his reference to Cicero's views is by no means emphatic, and is half discounted by his own expression "if my memorie fayle not." Lastly, his own attitude towards the use of archaisms seems as far as Cicero's from a general or indiscriminate sanction of the archaising tendency. E. K. is by no means a model in critical method, and it is easy to convict him elsewhere of a dozen inaccuracies or mistaken emphases; but his method is at its best here, and his line of argument may almost be called faultless.

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A TYPE OF ELLIPSIS IN OLD NORSE[1]

By ellipsis is meant the failure to supply a word or phrase which is required by the grammatical sense of the sentence in question. The general

[1] BIBLIOGRAPHY: *Dansk-Norskens Syntax* i historisk fremstilling af *Hjalmar Falk og Alf Torp*, Kristiania, 1900, § 164. Grimm, Jacob, *Deutsche Grammatik* IV (Neuer Abdruck, Gütersloh, 1898, p. 154 ff.). *Norroen Syntax* af M. Nygaard, Kristiania, 1906, § 9–33.

principle of ellipsis is the same in all languages, namely: those elements in the sentence may be omitted which can be most readily supplied from the context, those elements, on the other hand, cannot be omitted which cannot readily be supplied from the context or without which the sense of the passage is rendered unclear. Whether a word or phrase may be omitted depends, therefore, as to how readily it can be supplied from the context.

In Old Norse, ellipsis is a very important phase of syntax since it was used in that language much more extensively and occurred under much more varied conditions than in any other of the older Germanic dialects. The general question of ellipsis in Old Norse has been treated most fully by M. Nygaard in his *Norroen Syntax*[2] (Kristiania, 1906). Not enough, by any means, has been written concerning the syntax of the older Germanic dialects and for this reason Herr Nygaard's book is all the more welcome to students of Germanic philology. The examples which the author gives to illustrate the principles of Old Norse syntax have been carefully collected from a wide range of Old Norse literature. The articles devoted to ellipsis extend from § 9–33, with numerous examples illustrating this phenomenon in its most essential phases. *Falk and Torp*, § 164, (cf. Bibliography) have also treated this question in a very thorough and scientific manner, with special reference to the later development of ellipsis in the history of the Danish and Norwegian languages. Nygaard's treatment of the same question shows no improvement over *Falk and Torp*, except that in Nygaard a greater number of examples and references to their sources are given.

There is perhaps one type of ellipsis which both works ought to have analysed and illustrated, especially Nygaard who confines himself entirely to Old Norse syntax. This particular phase of ellipsis occurred to the writer while reading the selection entitled, "*Der Zweikampf auf Samsö*"[3] (Hervarar Saga ok Heiðreks Konungs, Chapter III) in Holthausen's *Isländisches Lesebuch* (Weimar, 1896). The passage occurs on p. 17, ll. 12–13, and reads as follows:

þykkjumk ek ok makligri mína bøn att þiggja en berserkir þessir.

No note is given in Holthausen's reader to render the passage clear to the student or to explain the nature of the ellipsis, although special explanation is certainly required here. Even if Holthausen had had access to the articles on ellipsis in Nygaard's *Norroen Syntax*, no category could have been found which exactly covers the example in question. An analysis of the passage with a view to the principles of ellipsis is, therefore, necessary.

In this passage, Hjalmar, the brave, is addressing the king. In return for the many services which he has rendered the king he demands the hand of the king's daughter in marriage. He says: "for these services I beg you to give me your daughter in marriage; I think also it is more fitting for you to accept my request than theirs (viz. the requests of *these berserks*, Arngrim's sons),"

þykkjumk ek ok makligri mína bøn att þiggja en berserkir þessir.

If this sentence were rendered in its full form without ellipsis, it would read something as follows:

þykkjumk ek ok (sc. vera) makligri (sc. þér) mína bøn att þiggja en berserkir þessir (sc. þykkjask mér *or* þykkjumk[4] sína[5] bøn att þiggja).

There may be some doubt in the mind of the student of Old Norse as to the propriety of the omission of the whole infinitive phrase *sína bøn þiggja* which occurs in the second clause, especially since the personal construction with *þykkja* is foreign to the modern Germanic dialects. In order to understand the ellipsis the construction involved must be understood. Therefore, an analysis of the construction of the sentence is necessary.

The personal construction after *þykkja* is used here in accordance with the general rule, Nygaard, 218, a:

"In general the subject of the infinitive becomes the subject of *þykkja*, the infinitive being used as a mere complement of the verb."

[2] This work is written in Norwegian and primarily for Scandinavian students of Old Norse.

[3] Sophus Bugge, *Norroene Skrifter*, Kristiania, 1873, p. 203 ff., 302 ff.

[4] Nygaard, § 153, a.

[5] *Falk and Torp*, § 83.

The complementary infinitive *vera* is omitted because it is so readily understood from the context. No verb is so often omitted as the substantive verb *to be* (vera), because it is so often necessarily implied in the context and therefore does not need to be grammatically expressed.[6]—*Makligri* is a predicate adjective, nominative masculine singular, agreeing with *ek* subject of *þykkjumk.*—*þér*, dative of the second personal pronoun singular, dependent upon the adjective *makligri* (Nygaard § 103, a), is omitted, inasmuch as the speaker is addressing the king directly and therefore no ambiguity can arise as to whom reference is made.—*Mína bøn att þiggja* is a complementary infinitive phrase likewise dependent[7] upon the adjective *makligri.* (Nygaard, § 209, b.)—*En* (than), is a coördinating conjunction, which requires the construction following it to be the same as that which precedes it; hence the personal construction with *þykkja* which follows.—*Berserkir þessir* is subject of the verb *þykkjumk* (Nygaard, § 153, a) understood from the first clause.

Sína bøn att þiggja is a complementary infinitive phrase dependent upon the comparative adjective *makligri* understood[8] from the first clause (cf. mína bǫ́n att þiggja). But the adjective *mína* in the first clause referring to the subject *ek* would in the second (if expressed) be changed to *sína*[9] in order to refer to the new subject *berserkir þessir.* The noun *bøn* in the first clause may also be changed to the plural form (sínar bǫnir) in the second, in order to refer to the individual requests on the part of the plural subject (berserkir þessir); or since this request (viz., the hand of the king's daughter) is identical on the part of all, the singular form *bøn* may be retained.

In the original sentence:

> þykkjumk ek ok makligri mína bǫ́n att þiggja en berserkir þessir,

the infinitive phrase (sína bǫ́n att þiggia) understood in the second clause has not been expressed. This is, of course, due to the fact that the omitted infinitive phrase is necessarily understood from the first clause, even though the omitted infinitive phrase requires different predicate modifiers from those which the expressed infinitive in the first clause requires. For this type of ellipsis in Old Norse no category has been provided by either Nygaard or *Falk and Torp.* Nygaard, § 20, treats the ellipsis of the infinitive as object (som objekt) of a finite verb, whereas the ellipsis in question concerns an infinitive dependent upon an adjective (*makligri*, Nygaard, 209, b). Nygaard, § 33, a, and *Falk and Torp*, 164, 6, treat the ellipsis of the infinitive after modal auxiliaries. *Falk and Torp*, 164, 5, treat an infinitive which would appear (if expressed) in the ellipsis as a finite verb.

Nygaard might have made provision for the type of ellipsis under discussion by formulating a sub-category under § 20, which reads as follows:

> "An action which should be expressed by an infinitive or by a whole clause may be omitted as object of the verb, when this action is mentioned shortly before or is understood from the context (eller forstaaes ud af, hvad er sagt)."

> siðan talaði hon langt ok snjalt, en er hon hætti,
> þa svǫruðu margir (Hkr. 516, 7).
> Cf. en er hon hætti (sc. *att tala*).

This category would exactly cover the type of ellipsis in question, if applied to infinitives dependent upon predicate adjectives as well as to those used as object of the verb. A sub-category might, therefore, be formulated, with the sentence under discussion as an example to illustrate it.

§ 20, a. An infinitive phrase dependent upon a predicate adjective (cf. § 209, b) may likewise be omitted, when this action is mentioned shortly before or is understood from the context.

> þykkjumk ek ok makligri mína bøn att þiggja en berserkir þessir. (Hervar. S. C. III.)
> Cf. en berserkir þessir (sc. *sína bǫ́n att þiggja*).

Furthermore, a note in Holthausen's Reader referring to the personal construction used after *þykkja* (Nygaard, § 218, a) would certainly not be out of place in connection with the sentence quoted from "*Der Kampf auf Samsö.*" The personal construction with *þykkia* and a dependent

[6] *Falk and Torp*, § 164, 5, 6. Grimm, p. 154. Nygaard, 33, c. 89, d. Anm.

[7] Cf. svá mjúkr og léttr var *honom* þegar fótrinn bœði at *ríða ok renna* (Hom. 168, 6).

[8] Adjectives in the comparative degree are never repeated after the conjunction introducing the second clause. Cf. English, 'I am more fitted than they (sc. are fitted).'

[9] *Falk and Torp*, § 83.

infinitive is so far removed from the impersonal construction employed in the modern Germanic languages that the conditions of ellipsis in such a case require special explanation. A reference might, therefore, be given to the principles of ellipsis in connection with infinitive phrases and clauses (Nygaard, § 20), although, as we have seen, this reference does not exactly cover the case in question.

It is interesting to note that the modern descendant of *þykkia* may still be used as a personal verb in the Modern Swedish *tycka* but even here an infinitive phrase after *tycka* must be used in the impersonal not the personal construction :

Jag tycker att *det är* (or) jag tycker *det vara skickligare* att antaga min bön än deras.

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SPAN. *ZARANDA;* PORT. *CIRANDA*

Two separate attempts have been made to connect Sp. *zaranda*, Pg. *ciranda*, "sieve," with a Latin radical. The acceptance of Storm's etymon *cernenda* [1] would require, as Storm recognizes, the assumption of a number of semantic and phonetic changes. Each of these changes is more or less possible, but taken together they require stronger evidence of their actual occurrence than Storm adduces ; there can be little doubt that Meyer-Lübke (*Romanisches etymologisches Wb.*, § 1832) is right in rejecting Storm's hypothesis.

Simonet [2] connects the word with a strange form *cernida*, given by Papias in the sense of "sieve," and cited in Du Cange, s. v. *cernida*, from several later mediaeval texts. This word occurs in the following gloss, copied by Scaliger from an undetermined manuscript : *Cernida lignum super quod ducitur tarantatura.* [3] As the editors of the *Thesaurus linguae latinae*, s. v. *cerniculum*, regard this obscure word as an error for **cernicla*, it hardly offers a secure basis for an etymological hypothesis.

Simonet regards *cernida* not as a Popular Latin etymon of *zaranda*, but as a Latin word changed in the mouth of the Arabs to *sarand*, a form found in a work of the lexicographer Ibn Sida, a Spanish Arab (1007–1066), [4] as well as in the vocabulary published by Schiaparelli [5] (attributed by Simonet to the celebrated Raymond Martin), dating from the second half of the thirteenth century, [6] and in Pedro de Alcalá (1505). [7] This word is evidently the immediate source of the Spanish *zaranda*, as Simonet (*l. l.*) and Eguílaz y Yanguas [8] recognize. [9] Eguílaz y Yanguas, in a rather confused note on the subject, follows Dozy [10] in suggesting that the word is Persian in origin. This view Dozy adopted from Lane. In trying to explain the passage of Ibn Sida already referred to, which speaks of "Wheat sifted with a thing resembling a *sarand*," Lane adds in brackets "or *sirind*, which is a Persian word, here app. meaning a kind of net." It is clear that Lane, not knowing the exact meaning of the word, conjecturally connects it with a Persian word for which Vullers [11] lists, among other meanings, the sense "laqueus praedae capiendae"; this meaning is more clearly defined by Steingass [12] as "a noose for catching prey by the foot, a lasso." Neither Vullers, Steingass, nor Johnson [13] give either the form *sarand* or the sense of "sieve" for the word in question, and no facts supporting Lane's view are known to Professor A. V. Williams Jackson, of Columbia University, the distinguished Persian scholar, who kindly looked into the matter at my request.

[1] *Romania*, v, 188.

[2] *Glosario de voces ibéricas y latinas usadas entre los Mozárabes* (Madrid, 1888), pp. 508–9.

[3] *Corpus glossariorum latinorum*, v, 596, 15. The same gloss occurs in somewhat different form in Hugutio (cited in Du Cange, *l. l.*).

[4] Cf. Lane, *s. v. çubrah*, and Brockelmann, *Geschichte der arabischen Litteratur*, vol. I (Weimar, 1898), pp. 308–9.

[5] *Vocabulista in arabico* (Florence, 1871).

[6] Cf. Simonet, *op. cit.*, pp. clxii ff.

[7] Ed. Lagarde (Göttingen, 1883), pp. 164*b*.

[8] *Glosario etimológico de las palabras españolas de origen oriental* (Granada, 1886), *s. v. zaranda.*

[9] For *-nda* < Arabic *-nd* cf. Dozy-Engelmann, *Glossaire des mots espagnols et portugais dérivés de l'arabe* (Leyden, 1869), p. 28, IV, 2º.

[10] *Supplément aux dictionnaires arabes* (Leyden, 1881), *s. v. sarand.*

[11] *Lexicon Persico-Latinum* (Bonn, 1864), *s. v.*

[12] *Persian-English Dictionary* (London, n. d.) *s. v.*

[13] *A Dictionary Persian, Arabic, and English* (London, 1852).

It seems much more probable that João de Sousa[14] was right in deriving *zaranda* ultimately from the Arabic root *sarada*,[15] forms of which are used in the sense of "sift," as is indicated in the work of Pedro de Alcalá,[16] as well as in the Modern Arabic dictionaries of Wahrmund[17] and the Jesuit fathers.[18]

This meaning can be readily connected with the senses borne by the root in classical Arabic. Other derivates of *sarada* besides *sarand* insert an *n*, a procedure of which Lane[19] cites four other examples.[20] Schiaparelli's *Vocabulista* (pp. 117, 325), gives a verb *sardana* in the sense of "to sift"; this form should also be taken into consideration in this connection.

Dozy, who does not seem to have known of the modern verb-forms meaning "to sift," attempts to derive all the words just cited from *sarand*, in regard to which he follows Lane's dubious suggestion of Persian origin. In the face of the evidence adduced, this view is hardly convincing. As all of the examples of the Arabic words in question are quoted either from Spanish or from modern vulgar sources, we would seem to have in this case, as in so many others, an example of an agreement between the dialect of Spain and that of the modern Bedouins, as against classical Arabic.

Schiaparelli's *Vocabulista* (p. 325) gives *azaren* as a Catalan gloss upon the noun *sarand* and *azerenar* as a Catalan translation of the verb *sardana*. These words correspond to the Spanish by-form *azarandar* (Port. *acirandar*), coming from the Arabic form with the article prefixed. The representation of final *-nd* by *-n* is not surprising[21]; the *-e-* is possibly due to dissimilation, or, more probably, to the influence of nouns ending in *-en*. Escrig (1851) gives *çerendill* or *çerendillo*, with a variant *çarandill*, as the Valencian forms corresponding to Sp. *zarandillo*.

Torra (1757; first edition, inaccessible, 1650) and Lacavalleria (1696) give *atzerena*, or *etzerena*, as Catalan equivalents of the Latin *cyclas*, "a state robe of circular form having a border about its lower edge, worn by women"; Esteve-Belvitges-Juglá y Font (1803), followed by Labernia y Esteller (n. d.), describe the first form, which they write *atsarena*, as well as the second, which they give unchanged, as archaic. Is this word also a lineal descendant of *sarand*?[22]

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[14] *Vestigios da lingua arabica em Portugal* (Lisbon, 1789; cited by Diez, *Etymologisches Wörterbuch*, p. 500).

[15] Sousa (whom I have consulted in the Lisbon reprint of 1830), gives as the Arabic etymon a form *sarandah* (with final *ha*), for which in the sense of "sieve" no authority is cited, and gives as the meaning of the root *sarada* only "encadear, enlaçar, tecer huma cousa com outra." He does not seem to have known of a derivative of *sarada* meaning either "to sift" or "a sieve." A fairly correct but meager statement is made by Duarte Nunez de Lião, *Origem da lingoa portuguesa* (Lisbon, 1606), who cites (p. 69) among the "vocabulos que os Portugueses tomaraõ dos Arabes" *ciranda* as coming from *carand* (*sic*); his authority for the statement was doubtless, as Mayans y Siscar (*Orígenes de la lengua española*, Madrid, 1875, p. 357; quoted by Cañes, *Dicc. esp. latino-arab.*, Madrid, 1787, I, xiii, n.), suspects concerning his work in general, Pedro de Alcalá.

[16] *S. v. çarandar* (p. 130).

[17] *Handwörterbuch der deutschen und neuarabischen Sprache* (Giessen, 1870–77), *s. v.*

[18] *Vocabulaire arabe-français* (Beirut, 1898). Dozy cites from Bistani the nouns *sarad* and *misrad* in the sense of "sieve."

[19] Bk. I, p. 1347, col. 1.

[20] All the cases cited show an insertion of *n* between a liquid and a dental; Ewald (*Grammatica critica linguae Arabicae* [Leipzig, 1831], p. 166) cites the additional example *jilandā*.

[21] Cf. Gröber's *Grundriss*, I[1], p. 679, § 24, and I[2], 860, § 44.

[22] I am indebted to Professor D. H. Carnahan and to Dr. Florence Nightingale Jones, of the University of Illinois, for courteous assistance in connection with the preceding note.

THE NEW CHAUCER ITEM

In an article entitled *A New Chaucer Item*,[1] Professor O. F. Emerson has recently called attention to an extract from the Exchequer Accounts, first printed by M. Delachenal in his *Histoire de Charles V*, which tells us that Chaucer received in 1360, "per preceptum domini," the sum of nine shillings, "eundo cum literis in Angliam." Professor Emerson says with reference to this record:

[1] *Modern Language Notes*, XXVI, 19–21.

"So far as we know, Lionel, earl of Ulster, to whose household Chaucer was attached, had not gone over to Calais with the prince of Wales. This would seem to show that Chaucer must have been detached, temporarily at least, from Lionel's household, and have been more directly in the king's, or at least the prince's employ. While both Lionel and Edmund, as well as the prince of Wales, were with their father, the king, in the final ratification of the treaty, there is no reason to believe that they preceded him to Calais. Edward himself did not go until October. On the other hand, we do know that Chaucer had ridden the campaign in France with the division of the prince of Wales, to which the other sons of Edward were attached, and possibly at this time the future poet had attracted the attention of the Black Prince. In any case, the payment for Chaucer's services on this occasion, by the order of the king himself, throws new light upon the poet's detachment from the service of Lionel."

And again:

"We now know, however, that as early as the beginning of the period 1360–67 Chaucer had been selected for a mission of trust by the king, or by the highest in authority next to the king, the prince of Wales. There is thus more ground than has generally been supposed for believing Chaucer may have had, even so early, some connection with the king's service."

These observations were of the greatest interest to me, for I was engaged at that time upon a piece of work upon which they had a very close bearing. But since neither M. Delachenal nor Professor Emerson had given any of the context of the Chaucer record, or stated the exact nature of the document in which it occurred, except its number, Exchequer Accounts $\frac{314}{1}$, it was not clear to me by what means Professor Emerson had ascertained that the person referred to as "dominus" was the king or the prince of Wales. In search of further information, therefore, I wrote to the Public Record Office and received, thru the kindness of Edward Salisbury, Esq.,[2] a transcript of the principal parts of the document containing the new Chaucer record. I found, upon examining the extracts sent me, that the document, which is the account of the earl of Ulster's expenses at Calais and returning therefrom at the time of the treaty of peace, proves clearly that the person referred to as "dominus" was not the king or the prince of Wales, but Lionel, earl of Ulster. The document is as follows:

Expense domini Comitis Vltonie apud Caleys existentis ibidem ad tractatum et redeundo in Angliam, facte per manus Andree de Budeston anno xxxiiij^{to}.

Apud Caleys. } Primo solutum Willelmo de Gard' pro cariagio hernesii domini apud Caleys de mari vsque ad hospicium domini Regis ij. *s*. Item dicto Willelmo pro j pole empto ibidem vj *d*. Item eidem Willelmo pro factura j nouche et j zone domini ibidem iiij *s*. vj *d*. Solutum pro falcon' empt' per preceptum domini Rogeri de Bello Campo xj multon' Flandrens' xl *s*. iiij *d*. Datum Galfrido Chaucer per preceptum domini eundo cum literis in Angliam iij roiales precii ix *s*.[3] Liberatum H. Englissh ad opus domini per preceptum domini Rogeri xij multon' Franc' xlviij *s*. Liberatum Ricardo de Yiuelee de debito domini Comitis per preceptum domini Rogeri viij nobilia liij. *s*. iiij. *d*. Item Thome Skinnere et Iohanni Tregettour de dono domini apud Caleys per preceptum domini Rogeri vj roiales xviij *s*. Pro vernachio ibidem empto pro domino per vices iij sceppe di . . . . . . xvj. gr. vij. *s*. ij. *d*. Liberatum Willelmo de Gard' pro emendatione j. zone domini apud Buloigne vj. *d*. Item liberatum ibidem . . . . ij. maille precii vj. *s*. pro allocatione .ij. equorum carientum harnesium domini de Caleys usque Buloigne vj. *s*. viij. *d*. Willelmo de gard' pro emendatione j. zone domini apud Caleys vj. *d*. Laurentio de Shreuesbury pro cultellis emptis ibidem ad opus domini xvj. *d*. Liberatum domino ibidem die Sanctorum Simonis et Iude[4] pro ludo suo

[2] It is a pleasure to have this opportunity of acknowledging the courtesy shown me by Mr. Salisbury and the care with which he responded to my inquiries.

[3] So my copyist, Miss M. T. Martin, reads, confirming Professor Emerson's conjectural emendation (*l. c.*, p. 19). M. Delachenal reads: "iii real [. . .] x s." The whole of the Chaucer item is quite legible.

[4] 28 October. I have been unable to determine the precise date of the payment to Chaucer. It is possible, however, to determine with considerable certainty the limits of the period within which it must be placed. The first item of the expenditures "apud Caleys" is 2 *s*. for carrying Lionel's harness at Calais from the sea to the king's lodging. This would indicate that the king was already at Calais when Lionel arrived there. Lionel, therefore, reached Calais not earlier than 9 October, the date of the king's arrival (Delachenal, II, 241). Two items of the account of Lionel's expenses at Calais confirm this inference and define a little more closely the date of

suo ad paume iij *s.* Liberatum Ricardo de Yiuele per preceptum domini de debito sibi prestito pro eodem ludo cum fratribus suis apud Caleys per vices j maille iij. *s.* j roial iij *s.* .j. est[5] Ph iij. *s.* iiij. *d.* Item solutum Iohanni de Neubourne pro vadiis existenti apud Caleys per xviij dies capienti per diem xij *d.* per preceptum domini Rogeri xviij *s.* Item per idem tempus iij garcionibus, R. de Aula, W. Ferthing, N. Walsham pro vadiis suis, quolibet capiente per diem iiij *d.* per preceptum domini Rogeri xviij *s.* Liberatum domino ad afferendum pro .j. falconario infirmo ij. *d.* pro vadio j. garcionis H. Engl' existenti cum familia domini ibidem per idem tempus iij. *s.* Solutum Iohanni de Burlee de debito domini per preceptum suum j. real iij. *s.* Liberatum Thome de Bernewelle pro expensis cum domino ibidem per preceptum domini Rogeri vt patet per indenturam lxxiiij *s.* vj. *d.* Item Philippo valletto domini Theobaldi Mounteneye pro expensis suis et equi sui ibidem per preceptum domini Rogeri vt per indenturam xv *s.* viij *d.* Liberatum domino apud Caleys in camera sua nocte qua recessit versus Angliam j. roial precii iij. *s.* Liberatum gaillard' per preceptum domini j. real iij. *s.*

Summa xvij. *li.* x. *s.* viij. *d.*

Versus Angliam. } Item redeundo versus Angliam die Sabbati in vigilia Omnium Sanctorum pro portagio et cariagio hernesii domini de Dele vsque Sandwic' et allocatum equestris pro diuersis iij *s.* vij *d.* Ad prandium domini eodem die apud Sandwic' cum fratre suo domino E. et Duce Brittannie xxv. *s.*[6]

* * * * * *

Die Dominica in festo Omnium Sanctorum apud Sandwic' pro focale in camera domini mane iij *d.*

* * * * * *

Die lune ij die Nouembris pro expensis familie apud Boghton pane et ceruisia iiij *d.*

* * * * * *

Die Martis iij die Nouembris apud Derteford ad iantaculum familie ibidem pane iij *d.*

* * * * * *

Eodem die ad prandium Lond' iij *s.*

* * * * * *

Pro cariagio hernesii domini venientis de Caleys, de Billingesgate vsque ad hospicium domini viij *d.*[7]

* * * * * *

The payment to Chaucer for carrying letters to England, then, was made at the command of the earl of Ulster, not "per preceptum domini Regis," and the document proves that Chaucer remained in Lionel's service at least as late as October, 1360.[8] The date at which the poet entered the service of the king is still quite uncertain.

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Lionel's arrival. I refer to the payment of 18 *s.* to John de Neubourne "pro vadiis existenti apud Caleys per xviij dies" and to the payment of 18 *s.* and of 3 *s.* to "iij garcionibus," and to H. Engl', "per idem tempus." If we are right in taking these payments as an indication that Lionel stayed at Calais 18 days, he arrived there on 13 October. For, as appears from our document, he left Calais on the night of 30 October. The payment to Chaucer, therefore, must be dated somewhere between 13 October (or, at the earliest, 9 October) and 30 October, 1360.

[5] esc?, my copyist queries.

[6] "Under this and the following heads," says my copyist, "the expenses are chiefly for carriage, candles, fuel, wine, pies, beer, etc., at various places."

[7] These extracts have been verified by collation of the proof sheets with the original MS.

[8] For the date, see above, note 4. Since we know that Chaucer was in Lionel's household in the year 1357 [?] (*Life Records*, Document 33), it is fair to presume that he continued in the earl's service at least until October, 1360. The fact that the king contributed in the early part of 1360 to Chaucer's ransom proves nothing to the contrary, for among the other entries in the same Household Account (*Life Records*, Document 34) we find a payment of £10 for "Georgio, valetto Comitisse Vltonie."

A Concordance to the Poems of William Wordsworth. Edited for the Concordance Society by LANE COOPER, Assistant Professor of the English Language and Literature in Cornell University. London : Smith, Elder & Co. New York : E. P. Dutton & Co., 1911. $12.50.

This is the second work to appear under the auspices of the Concordance Society, having been preceded by the *Concordance to Gray*, edited by Professor Albert S. Cook. While necessarily large, containing close upon 211,000 quotations, it is not inconvenient in size, being considerably smaller than Bartlett's *Concordance to Shakespeare.*

The work is based upon the most accurate text of the collected poems, that of the *Oxford Wordsworth*, edited by Mr. Thomas Hutchinson. Variant passages, as a rule, have not been taken into account, except in the case of *An Evening Walk* and *Descriptive Sketches* (texts of 1793). In addition,

The Recluse, book I, and other fragments and minor poems reprinted by Knight and Nowell Smith have been included. The number of the page in the *Oxford Wordsworth* (or, exceptionally, of the volume and page of Knight or Nowell Smith or the *Letters*) is given in each case, greatly facilitating reference :

Alone. Voyaging through strange seas of Thought, alone. . . . . 650 *Prelude* 3. 63

The complete line of verse is given for each occurrence of every significant word. In addition to the words usually recorded, partial lists are given for *like*, bringing together a collection of nearly 700 similes, and for *I, me, mine, my*, bringing together all the significant passages in which the poet speaks of himself in the first person. The total number of words used by Wordsworth in his poems is estimated by the editor at about 20,000, as compared with 24,000 for Shakespeare and 2000 for the poems of Milton. When it is taken into account that Wordsworth deliberately limited his vocabulary, according to principles broadly laid down by himself in the *Preface* to the *Lyrical Ballads* of 1800, and that he also, with rare exceptions, limited his subject-matter by excluding "the moving accident," the passion of love, humorous subjects, and satire, the number would strike us as surprisingly large, did we not reflect that his habitual minuteness of observation and precision of statement would necessarily lead to a constant discrimination between synonyms, and thus to a large vocabulary.

The methods followed in preparing the *Concordance*, explained at some length by the editor in the *Preface*, were such as to ensure speed and accuracy. Forty-six collaborators, supplied with explicit directions, and uniform apparatus of printed copies of their sections of the text, slips, and stamps with movable rubber type, began work simultaneously. Instead of transcribing the quotations, the workers cut out the lines from the printed page, and pasted them on slips, thus avoiding the possibility of countless clerical errors. The page-numbers and the titles, or abbreviated titles, of the poems were stamped on the slips, leaving only the concordance-word and the line-number to be recorded in script. After their assembling and final alphabetization, the slips under each letter of the alphabet were numbered consecutively with an automatic stamp. As a result of this collaboration, of the mechanical helps mentioned, and of systematic procedure in all stages of the work, the manuscript was ready for the printer in seven months' time. If there had not been some delay in finding a publisher, the volume might have been before the public in eighteen months from the time of beginning work. (It took twenty years to prepare Bartlett's *Concordance to Shakespeare.*) It seems safe to predict that future makers of concordances to the English poets will profit by the time- and labor-saving methods devised by Professor Cooper. Copies of his directions to collaborators may be obtained from him by those interested.

The value of a concordance is, of course, far more than that of an alphabetical index to facilitate the tracing of quotations, or of an inventory to make possible an estimate of the total number of different words used by a given writer. More important is its use as an aid to interpretation, by enabling the inquirer to examine all the passages in which some puzzling word occurs, and by bringing together passages related in subject or in thought. "The main function of the *Concordance*," writes the editor, "is to aid the attentive reader, whose coming is anticipated in Wordsworth's *Preface* to *The Excursion*, in discovering the vital relation between the longer poems, which are likened to the antechapel and the body of a Gothic church, and the 'minor pieces,' which correspond 'to the little cells, oratories, and sepulchral recesses, commonly included in those edifices.' " It may be mentioned that in arranging the manuscript for the printer, the editor discovered three hitherto undetected relationships, in two cases amounting to identity, between minor poems. The sonnet, *Author's Voyage Down the Rhine* ("The confidence of Youth our only Art"), published by Wordsworth only in the volume of 1822, underwent an interesting transformation and reappeared in No. 12 in Part III of the *Ecclesiastical Sonnets*. The lines describing the voyager's experiences were adapted to illustrate by a figure the experience of the student of church history. The sonnet, "My Son ! behold the tide already spent," was identified as almost word for word the conclusion of *A Fact, and an*

Imagination, and the fragment, "O Bounty without measure," was identified as the last lines of *The Cuckoo Clock*. It is not likely that any more revelations of exactly this kind will be made by the *Concordance*, but in skilful hands it will become the means to much significant interpretation of the poet's work.

The *Concordance* forms a subject-index to Wordsworth's poems. It shows upon what subjects he has chosen to speak, and (supplemented by the context) what he has said of them. It also shows of what subjects he has chosen not to speak, a consideration not to be neglected. Professor Legouis's *Early Life of William Wordsworth*, the most illuminating study of the poet yet published, was composed with the aid of a partial concordance to *The Prelude*, composed for the purpose. Such labor is now spared to future students.

Many generalizations about the tendencies of Wordsworth's poems may be derived from the examination of significant words in the *Concordance*. In many cases, these will be simply the confirmation of what is familiar to every reader. No one will be surprised at the frequency of the words *nature* and *natural* (a total of about 680 occurrences), but the words *man* and *mind* (with its derivatives) are each used still more frequently. The poet's teaching is constructive and optimistic. He says,

> We live by Admiration, Hope, and Love.

We are prepared to find words expressive of admiration, hope, and love more numerous than their contraries. *Praise* is used more often than *blame*, *hope* than *fear*, *love* (761 times) than *hate* (23 times); *good* than *bad*, *wicked*, and *evil*; *happy* than *wretched* and *miserable*; *joy* than *sorrow*, *grief*, or *pain*. But as deep distress may humanize the soul, we find no such extreme disproportion in the last group of instances as that between *love* and *hate*. The word *beauty* with its derivatives runs to over 600 instances; the word *ugliness* occurs not at all, *ugly* but once, *hideous* thirteen times. Wordsworth dwells upon what is cheering or ennobling: upon objects and emotions that helped to constitute

> The bond of union between life and joy.

Though he welcomed frequent sights of what is to be borne, he did not customarily choose for his subject-matter what is unpleasant, painful or discouraging.

Wordsworth's own account of his diction is familiar. His principle of selection is, however, laid down only in general terms. His "selection of the language really spoken by men" was intended to be such as would "separate the composition from the vulgarity and meanness of ordinary life." He wished to avoid "phrases and figures of speech which from father to son have been regarded as the common inheritance of Poets," in other words, "poetic diction." He aimed at a "manly" style. He said, "my ideas are expressed in language fitted to their relative importance"—a memorable statement, which should be pondered over by all who write in verse or prose. Professor Legouis's discussion of Wordsworth's "poetic diction" in the poems of 1793 is a model of its kind. The Concordance should facilitate an equally careful study of other aspects of his vocabulary. A few random observations may be set down here, as perhaps throwing light on his practice. Most words expressive of what is physically repulsive, for instance *filth*, *filthy*, are entirely absent. Amid a total of several hundred instances of *lake*, *ocean*, *river*, *sea*, and *stream*, the commonplace *canal* is mentioned but once. *Wine* is mentioned ten times, *ale* four times, *beer* not at all. *Dog*, with its plural and its various compounds, occurs about fifty times: *cur* only twice, both times in *The Borderers*, an early work of exceptional character. As might be expected, other words of rare occurrence point to similarity of treatment in the poems in which they are found or to nearness in date of composition. Thus the word *devil*, with its plural (six times in all), occurs only in *The Borderers*, *The Idiot Boy*, *The Waggoner*, *Peter Bell*, and in an adaptation from Juvenal. It would be interesting, if Professor F. N. Scott's list of "Hated Words" (given in an unpublished paper read before the Modern Language Association some years ago) were at hand, to see how many of the verbal prejudices now current in America, were felt, consciously or unconsciously, by Wordsworth. Certain at least it is that the words *woman* and *woman's* predominate over *women* in the ratio of seven to one, and that the form *women's* does not occur at all. What Professor Scott found to be the most detested word of

all, namely, *victuals*, is not used. It is curious to note the "Americanism" *I guess* with its eight occurrences, and the imputed "Americanism" *the same* (in the sense of "it"), with perhaps a score. *Oftentimes*, another word now entitled to the name of "Americanism," for the *New English Dictionary* designates it as "now only *arch.* and *literary*," whereas in this country it seems to be becoming more and more current, is found 31 times, more frequently than *ofttimes*, its more legitimate predecessor. These examples must suffice. The vocabulary of Wordsworth, who used words with scrupulous precision and with unfailing regard for the best literary tradition, is deserving of close study.

The work is handsomely printed, and the page is pleasing to the eye. It cannot fail to be a delight, as well as a useful instrument, to the possessor.

One word in conclusion. The actual sales of a volume of this kind necessarily come short of repaying the cost of manufacture. No publishing house can issue such a work unless protected by a subsidy. In the present instance the necessary amount was provided partly by The Concordance Society, partly by the editor and by members of his family. Few means of furthering literary study could be named that would be more serviceable than the preparation and publication of concordances to great poets for whom none at present exist; for instance, Browning. Here exists an opportunity for men of wealth who love the cause of letters—the endowing of future concordances to the great English poets.

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An Italian Reader, with notes and vocabulary, by A. Marinoni. Second edition, revised. New York: W. R. Jenkins Co., 1911.

An Elementary Grammar of the Italian Language, by A. Marinoni. New York: W. R. Jenkins Co., 1911.

The dearth of Italian text-books edited in this country has put American teachers of Italian at a great disadvantage. The works available are very few in number, and their character, in general, is not such as to stimulate or even hold the interest of the student in whose hands they are placed. Professor Marinoni's excellent *Italian Reader* is therefore particularly welcome: its use can hardly fail to increase the value and the attractiveness of an elementary Italian course.

The book contains five stories and two sketches by modern writers, a passage from Ferrero's *Grandezza e decadenza di Roma*, and Carducci's oration at the unveiling of the monument to Virgil at Pietole. All the selections—except perhaps the *novelle* by Deledda and Panzacchi—are interesting and valuable in themselves and offer good material for linguistic study. The first story, Fogazzaro's *Idilli spezzati*, is admirably adapted for use with pupils who are just beginning the study of Italian: its language is very simple, and the pervading quiet humor and fine characterization hold interest even when the reading is very slow. The selections increase rapidly in difficulty. The style of Carducci, as Professor Marinoni says, is really "accessible only to the elect," and few students of Italian will be qualified to read his oration—or indeed the three preceding selections—with profit, until their first year of study is nearly over. I list in a footnote a few misprints which occur in the text.[1] These and other minor defects are specified here simply in the hope that those who are using the *Reader* will utilize these notes to correct their own and their students' copies, thus allowing the book to have its due effectiveness.

[1] Pages 20 and 21: for *Gaudria* (an error retained from the Italian edition) read *Gandria;* p. 28 line 13, period instead of comma after *Harriet*; 29.10: for *sua* read *sue*; 55.14: for *investi, investì;* 59.19: for *puntanto, puntando;* 73.28: for *cosi, così*; 82.19: for *dela, della*; 87.12: for *uno, una*; 91.23: for *tarda, tavola*; 98.21: for *ella, alla*; 110.20: for *raccolti, raccolte*; 112.12: for *seterzi, sesterzi*; 114.29: for *alle, alla*; 120.26: for *quadriughi, quadrìughi;* 122.14: for *ronzio, ronzìo;* 123.25 and 124.11 and 125.16: for *si, sì*. There is no good authority for printing a hyphen at the end of a line after an elided word, as *un'-* (4 *ult.* and 40.29), *quel'-* (44.27) and *n'-* (87.14).

The notes in the *Reader* are very few. It may be suggested that in the phrase "un gesto da capitan Fracassa" (p. 49) the reference is rather to the stock figure of the *Commedia dell'Arte* than to the hero of Gautier's romance. The "Curia di Pompeo" (p. 115) was not "a Senate-house built by Pompey," but the main hall in the Theatre of Pompey in the Campus Martius.

The vocabulary has been entirely recast for the second edition of the *Reader*. It now includes, as it should, those words which are nearly the same in form in Italian and English. All irregular verb forms are now separately entered. The position of the stress is now indicated, in every case, by an acute accent. Two of the misprints in the text have led to false entries in the vocabulary: *tarda,* a misprint for *tavola,* and *si* in the sense of "so," a misprint for *sì,* are registered as real words. A few words have been omitted.[2] Two or three Italian forms are misspelled,[3] and the accent indicating the position of the stress is wrongly located in a few cases.[4] The quality of the translations in the vocabulary is uneven. The treatment of the textual occurrences is often precise and excellent, but in very many cases only the most general meaning is given. Some amusing misprints have resulted from the printer's substitution of English words differing by a letter or two from those submitted in the copy,[5] and several other minor errors occur.[6] The words "Toppa, che non era tanto per saltare addosso al padrone, a Fiore e al muso della cavalla" (p. 82) mean not that the dog "was not large enough to" jump upon them, as indicated in the vocabulary under *tanto,* but that he kept rushing from one to the other, not able to devote to either the master, the man, or the mare what he regarded as the amount of attention due to each.

Professor Marinoni's recently published *Italian Grammar,* though a good book in many respects, seems to me much less serviceable than the *Reader*. It is intended to be "a happy medium between the short and long treatises now on the market." As a matter of fact, it hardly differs from the "short treatises" in extent of subject matter except by the presence of several unusual and valuable statements in the chapters which deal with word order, moods and tenses, and the use of the minor parts of speech. These chapters, XXXI–XXXIX, seem to me by far the best portion of the work.

The book is divided into a series of lessons, each lesson containing grammatical statements, a vocabulary, model sentences in Italian, and an exercise in composition. The grammatical material, however, is disposed, for the most part, in the order proper to a reference grammar: the noun is first treated in full, then the adjective, then the pronoun, then the verb, and so on. This arrangement is decidedly unfortunate. No verb is set before the student —not even *essere* or *avere*—until he has com-

[2] *Bránco,* flock; *bréve,* brief; *brézza,* breeze; *brícco,* coffee-pot; *briccóne, m.,* rogue; *bríciola,* crumb, bit; *caprióla,* caper, hand-spring; *cicláme, m.,* cyclamen; *nómina,* appointment; *orécchio,* ear. Under *cuore* the phrase *mi si strinse il cuore* should be treated: *cf.* the reference under *strinse.* Under *dare,* the dash in *darsela a —,* should be replaced by the word *gambe.*

[3] For *azzureggiare* read *azzurreggiare;* for *contradditore, contradittore;* for *mobigliare, mobiliare.* Under *genere,* for *cattovo* read *cattivo.*

[4] For *cafarnáo* read *cafárnao*; for *esattámente, esattaménte*; for *gorgóglio, gorgoglío*; for *incúbo, íncubo*; for *quadriúghi, quadríughi*; for *Sisífo, Sísifo.* Under *addosso,* for *tógliérsi* read *tógliersi.*

[5] *Baldamente:* for *baldly* read *boldly; contatto:* for *contract, contact; disgraziatissimo:* for *importunate, unfortunate; egli:* for *be, he; girarrosto:* for *match, watch; grugnire:* for *grant, grunt; linea:* for *live, line; novella:* for *sale, tale; orso:* for *hear, bear; propretore:* for *proprietor, propretor; ridestarsi:* for *make, wake*; *rinsaccarsi:* for *shrink, shrug; selvaggio:* for *mild, wild.*

[6] *Amichevolmente:* for *friendly* read *in a friendly way; cassetto:* for *drawer, money box* (cf. 71.26); *climaterico:* for *climatic, climacteric; comodino:* for *chiffonier, stand* (74.5); *condiscendenza:* for *condescendence, condescension; crepaccio:* for *ravine, crack* (76.16); *grulleria:* for *joke, crazy idea* (85.15); *logica:* for *logics, logic; lussureggiare:* for *exhuberant, exuberant; millenario:* for *millenium, millennium; Sansone:* for *Sampson, Samson; tumulto:* for *roit, riot.* For *colazione* add the meaning *lunch* (2.22), and for *lesso* the meaning *boiled* (46.2). *Ristretto* and *risultato* are interchanged, and the type is mixed. For *sedurre* add the meaning *fascinate* (22.22). *Sportello* should precede *sposare.*

pleted eighteen lessons, many of which deal exclusively with topics that might well be considered in the latter part of an elementary course, such as augmentatives and diminutives and the ordinal numerals. The line of study as thus planned is also exceedingly monotonous, especially in its block of seven lessons on pronouns followed by a block of twelve lessons on verbs. Even these twelve lessons do not account for all of the irregular verbs, but treatment of the remaining ones is wisely postponed in favor of certain syntactical matters. If similar breaches in the logical order had been made more frequently, the book would have been more successful. Reference order and the practical order of acquisition are incompatible. If the grammatical material is to stand in reference order, then directions for selective study, with exercises, should be given outside the body of the text. If the practical method is to dominate the arrangement, facts should be presented as nearly as possible in the order of their immediate importance to the student, and with sufficient variation to prevent dulling of interest or confusion in memory.

Italian grammatical usage, in matters of form and syntax both, is extremely elastic. The occurrence of two or more parallel forms is frequent, and licence in order and in construction is very wide. The task of the writer of an elementary Italian grammar is thereby rendered peculiarly difficult. He is in danger on the one hand of ignoring forms or constructions which are really in good usage, and on the other of setting before the student a series of options unnecessarily long to learn, and bewildering to apply in writing or in speech. The best guiding principle for a middle course would be, I believe, to present in the text of the grammar only one of the two or more forms or uses (unless it be quite impossible to assign primacy to either), treating such variants as need mention, in footnotes, if the material is arranged in reference order, or in a subsequent portion of the work, if the practical order is followed. Professor Marinoni is in general judicious with regard to the insertion of parallel forms: *elleno* and *cotestui,* however, and a few other equally antiquated words, do not deserve even the slight prominence he accords them. In the endeavor to avoid dogmatism, he has qualified a great many statements of matters in which usage varies as valid only *generally,* or *usually,* or *as a general rule.* Dogmatism is perhaps not so bad a thing, in an elementary grammar, as Professor Marinoni seems to think. Certainly, in his avoidance of it, he has fallen into the opposite excess: his constant emphasis upon variation in usage tends to suggest the unpleasant and unfair impression that the language is disorganized and flaccid, and the notion that a hit-or-miss method in imitative composition is likely to prove successful. In several cases statements thus qualified might easily have been brought to a satisfactory point of precision: for example, that regarding the use of the grave accent on final syllables (p. ix) and that regarding the plural of nouns in *-co* and *-go* (p. 6).

On the other hand, lack of necessary qualification has produced misleading statements: "The indefinite article in Italian is generally omitted before nouns denoting profession, rank, title, nationality" (p. 10); "The student will easily notice that, except in the case of *s* impure, the tendency with adjectives is to drop the final vowel" (p. 21); "Reckoning by hundreds is not allowed in Italian" (p. 34); "The auxiliary *essere* is used to form the compound tenses of intransitive verbs" (p. 69); "The imperfect indicative expresses in the past two or more actions taking place at the same time" (p. 111).

In several instances grammatical nomenclature is notably misused. *Cui,* in the phrase *di cui,* is called an indirect object (p. 55); the compound tense formed with the present subjunctive of the auxiliary is called the past subjunctive (p. 118). A note at the end of the chapter on relatives gives a reference to the treatment of "the relative *whose* used interrogatively." The compound relative *chi* (= *he who*) is treated in the chapter on interrogatives.

Other statements are ineffective through imprecise wording: "Double consonants are pronounced with double emphasis" (p. viii); "In the genitive case the article is omitted if the name of a country is used instead of an

adjective" (p. 9); "Unlike English, the verb *essere* builds its own compounds" (p. 68).

The book is virtually free from actual misstatements, except in its treatment of pronunciation. Open *e* is said to have the sound of *a* in *care* and open *o* the sound of *o* in *come;* it is implied that intervocalic *s* is always voiced; *casa* is given as affording an example of the voiced *s;* and the voiced *z* is said to be like the English *z* in *zone.*

The only serious omission I have noted is that resulting from the treatment of *che* only as object (p. 59): nothing is said of its use, or that of *che cosa,* as a subject form.

The order of tenses followed in the presentation of verbs is particularly unfortunate: present indicative, present subjunctive, imperfect indicative, future, conditional, preterit, imperfect subjunctive, imperative. This scheme is hard to remember, and regards neither the formal nor the syntactical relations of the several tenses.

The composition exercises are very good,—fresh, sensible, varied, even interesting. Great care is taken, by references and notes, to ensure their translation into idiomatic Italian. Some of them, however, are so full of minute peculiarities which have to be provided for by specific annotation that the main grammatical point at issue is obscured.

The model sentences in Italian constitute the best feature of the book. They too are fresh and interesting, and afford admirable specimens of the living language. They deal, in a simple, idiomatic way, with a great variety of topics,—college doings, social and commercial life, travel, literature, and history. One has the same sort of pleasure in reading them that one gets from the crisp phrasing of good Italian conversation. They suffice to make the book valuable even for those teachers of Italian who may prefer some other grammar for classroom use.

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Theodor Fontane: *Grete Minde.* Edited with Introduction and Notes by Harvey W. Thayer. New York: Henry Holt and Company, 1911. xxxi and 184 pp.

The publication of one of Fontane's short stories, *Grete Minde,* will be greeted with much satisfaction by instructors of German. As far as known to the present writer, only one of this author's longer novels, *Vor dem Sturm,* has been edited for use in the class-room in this country, and that in a much abridged and cut-up shape.

Fontane's short stories, as the editor observes in the preface to his edition of *Grete Minde,* "are comparatively simple in style, but at the same time characterized by depth and power." The fact that Fontane's style may appear rather sober, at times, as *e. g.*, in the description of the final catastrophe in *Grete Minde,* and of the events immediately preceding it, does not detract from the effectiveness of the story. Rather, it imparts to the tale the quaint charm of the chronicle style of a past age, and is in keeping with the statement on the title-page Nach einer altmärkischen Chronik.

Fontane does, to be sure, lack the passion of K. F. Meyer, but he is also without the sentimentalism of Storm, and an agreeable and virile realism pervades his works. We accordingly find in his novels truthful and instructive descriptions of the life and customs of various classes of people, especially those of his native country of Brandenburg and Prussia. Thus *Grete Minde* presents a picture of the life in a small town of the Altmark at the beginning of the seventeenth century, at a period when, on the eve of the Great War, the religious questions were yet uppermost in the minds of the people. Other interesting chapters are concerned with the puppet-players, the Mayday-festival, and the life in the Arendsee Damenstift. The editor has acquitted himself of his task in an excellent manner, he has even spent some time in Tangermünde and neighboring towns, whereby his historical and topographical notes have gained in value and interest.

The Introduction contains a condensed account of the author's life and works, a brief history of the Mark Brandenburg, and an exposition of the real and legendary stories of Grete Minde, together

with a bibliography of works of Fontane as well as on Tangermünde and Grete Minde in particular.

The notes bear witness to the editor's carefulness and thoroughness. Perhaps his endeavor to limit their number may explain the omission of notes on a few somewhat difficult words and passages. Thus, the plural Ratmannen, p. 17, l. 7, might call for some comment on the plural Mannen. Other passages which seem to require some explanation are: frägst, p. 29, l. 28; den andern Vormittag, p. 31, l. 22; bist du zur Kirch', p. 31, l. 9. In this connection, the reviewer would call attention to a few similar phrases as die Sonne ist unter, p. 64, l. 21, and der Mond war eben unter, p. 93, l. 8, above all, however, to some strange peculiarities in Regine's speech, such as mein süß Gretel, and the frequent omission of the final *e* in such words as *bracht'*, *konnt'*, *sollt'*, *hab'*, *Gret'*, *Kirch'*, *hör'*, etc. Does Regine's speech point to Southern German origin, or should we consider this a perhaps unconscious introduction of Southern German provincialisms by the author? In the note to p. 31, l. 10, relating to the Latin genitive of Dr Luther, *Dr Lutheri*, it would be well if the accent were indicated, in view of the different accent in the adjective lutherisch. The passage zu der ich mich alles besten versehen habe, p. 38, l. 9, will appear rather difficult to most students; one would wish also for some comment on verwunschen, p. 74, l. 4 and p. 94, l. 11, um deshalb, p. 78, ll. 17 and 18. In the note to Holstentor, p. 110, l. 21, a brief statement of the fact that this famous gate is on the North side of Lübeck and signifies Tor der Holsten, holsteinisches Tor, would be welcome. Other words requiring some comment are, absonderer, p. 102, l. 23; obwohlen, p. 107, l. 2; Junkerchen, p. 107, l. 7. The mere translation of Michaelismarkt without explaining the word Michaelis or dating it seems rather insufficient (note to p. 104, l. 5).

In reference to König von Ungarn und Polen, p. 16, l. 12, the editor suggests that the mention of such a potentate is merely the herald's boastful advertisement because the Roman Emperor was also King of Hungary. It is true, there was no King of Hungary and Poland combined, but Mathias was King of Hungary before he became Emperor in 1612, Ferdinand was also King of Hungary from 1618, and his son Ferdinand was King of Hungary from 1625–1637, in which latter year he became Emperor. The herald may mean the King of Hungary and the King of Poland.

The rendering of Koppelpferde, p. 72, l. 22, as 'horses tethered for grazing' does not appear to be correct. In northern Germany, Koppel signifies 'enclosed pasture, common,' and Koppelpferde, 'horses in the enclosed pasture.'

The note to getan, p. 80, l. 22, states that hatte should be supplied, but the context shows that hätte is the only possible auxiliary to be supplied since the arrival of Peter Guntz prevented any further confidential conversation between Gigas and Grete.

The translation of die hohen Nachtkerzen, p. 82, l. 16, by 'evening primroses' does not seem to be appropriate. More probably the flowers referred to are those better known in Germany by the name Königskerzen, English *mullein*, also called 'torch-weed,' 'high taper.' Their straight and tall flower-stalks answer the description far better than the evening primrose which, according to the encyclopedias, came to Germany from America and could hardly be a common weed in Germany at this remote time. The name Nachtkerze is also used for Königskerze, according to Heyne, *Deutsches Wörterbuch*, sub voce Königskerze, and Kürschner, *Universal-Lexicon*, sub voce *Verbascum*.

Nazerl and Nazi, p. 107, ll. 17–18, are diminutives of Jgnaz, not of Nathanael. A Southern German with the name Nathanael would be considered quite a curiosity. Compare the *Life of Peter Rosegger* by Hermine and Hugo Moebius, pp. 22 and 23, where mention is made of Meister Jgnaz Orthofer, der Natz, Rosegger's teacher of the sartorial art, and Rosegger's story *Robinson in der Schneiderkeuschen*, in which figures der Natz, sein Meister, sein Namenspatron der heilige Jgnazius.

In the old drinking-song quoted on p. 108, l. 14 and the following hölz'ns = hölzins, modern German hölzernes; hab in the first line was originally han riming with an in the third.

For American readers not acquainted with the vagaries of thatched roofs, it might be well to add in the note to p. 116, l. 13 that the cottage spoken

of there must have had a thatched roof—else the house-leek could not have grown on its roof. Span'sche has occurred on p. 7, l. 25, where the note to p. 118, l. 16 should have been placed. P. 122, ll. 15–16, a short explanation of the meaning of Ulmer and Basler would not be amiss.

The translation of the phrase den Torplatz dahinter, p. 130, l. 15, by 'the open space inside the gate' does not sound correct. Is it not rather the open space *behind* the gate? There usually was an open space between the gate and the city walls on one side and the houses of the city on the other side. P. 136, l. 25: A reference to a previous note on so = wenn seems advisable.

The number of misprints in this edition of *Grete Minde* is very small. Only the following have come to the reviewer's notice: P. 13, l. 4, read Spiegel instead of Spiegeln. A dative plural is impossible in this phrase. Compare also Fontane, *Gesammelte Romane und Erzählungen*, Vol. v, p. 307, published by Deutsches Verlagshaus, Berlin. P. 27, l. 27: The text has Carmeliterinnen, while the note spells correctly Karmelitergeist. P. 38, l. 12, read in Euerer Hand instead of in Euer Hand. P. 158, in the note to p. 18, ll. 4–5, read unerachtet instead of unerachet, in second line of note.

As regards the spelling, the most recently adopted rules have been applied to the German text, except in a few instances. Thus, the short forms all and solch are given an apostrophe which not only violates the present rule, but has no foundation in the origin of these forms as nothing is omitted in them. Therefore, p. 65, l. 19, all' die Blumen should be all die Blumen, and p. 105, l. 23, Solch' Sprüchel should be Solch Sprüchel. P. 67, l. 10 read aufgärenden instead of aufgährenden. P. 17, l. 20, divide flan-drischen instead of fland-rischen, and p. 143, l. 15 nie-drig instead of nied-rig.

The High German renderings of the Low German passages on pp. 103, 126, and 127 are in the main correct. The present reviewer wishes to suggest, however, that all in l. 8 of p. 103 more likely means schon, hence doa sinn se all should be rendered by da sind sie schon; this seems to agree far better with the context, since the coming of the puppet-players is an eagerly expected event in Arendsee, but their number is not known to the speaker. Furthermore, the omission of alles in the High German passage at the bottom of p. 103 is unfortunate; the sentence should be was man nicht alles erlebt in order to have the right ring. One might even wish that erleben tut = erlebt would be inserted instead of merely erlebt to enable the student to see the connection between deiht and English 'does.' P. 126, footnote 3, Die wird es would be more idiomatic than Die wird es werden, for the Low German De wahrd et, l. 15. P. 126, l. 20, one may say just as well die sagt immer for de seggt ümmer. Add schon after nun in the High German passage corresponding to the Low German on p. 127, l. 14. The substitution of Kleine for Deern on pp. 126 and 128 may also be questioned. Why not say Mädchen, which is the natural equivalent of Deern?

In conclusion, it may be stated once more that the present writer considers this edition of *Grete Minde* a welcome addition to the more advanced German reading-texts; in the first place, because the story is most interesting to the student as recent use in the class-room has shown; and in the second place, because this edition is of such uniform excellence. It is indeed a credit to both editor and publishers.

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Spanish Ballads (*Romances escogidos*), edited with introduction, notes and vocabulary by S. GRISWOLD MORLEY. New York: Henry Holt & Co., 1911. 16mo., xlx + 226 pp.

As a textbook for advanced college classes and as a guide for the maturer student of Spanish literature, the book in review is a model of scholarly editing. The editor shows not only a firm grasp of the subject, but an admirable method of presentation—clear in style and logical in arrangement. The fifty-eight ballads of the collection give a fair idea of the scope and character of one of the most national phases of Spanish literature. While later literary and popular types are represented in the collection, the majority of the ballads, fifty in fact, are naturally "Romances Populares," which the

editor subdivides as "viejos tradicionales," "juglarescos," and "tradicionales modernos." With but two exceptions, the poems are printed entire, and the volume contains an "Index to first lines."

The Introduction includes a discussion, at once clear and succinct, of the salient points of interest in Ballad literature: the meaning of the word *romance;* origin of the ballad; classification and literary value; influence on Spanish literature, with special reference to the drama, Cervantes and the romantic school of the nineteenth century; English translations; metre. The list of allusions to ballads in the *Quijote* and other works of Cervantes (p. xxv), has a decided value, as has also the bibliography of scattered English translations (p. xxiii). In connection with the popularity of the ballad as illustrated by the Spanish dramatists, reference may be made in passing to Diego Sanchez de Badajoz, *Coplas de la sarna,* which is composed largely of "principios de romances antiguos." The Introduction ends with an excellent bibliography of over one hundred titles, arranged under the heads of texts, translations and criticism.

As the Spanish ballad is distinctly epic in origin and contents, a knowledge of the epic legends of Spain is indispensable to an intelligent reading of the poems. This fundamental information is given in the Notes in connection with each ballad, but is, of necessity, condensed in form. Though sufficient as a commentary, the information seems inadequate as an introduction to an entirely new phase of literature. To the English-speaking student beginning his study of the Spanish ballad, I would recommend, in addition, Trueba y Cosio's readily accessible *Romance of Spanish History.* Furthermore, a work of the type of Gummere's *Popular Ballad* seems an indispensable preliminary to the fascinating but difficult problems of Spanish popular poetry.

As to the language, Morley has included in his notes a chapter on the "Grammatical Peculiarities of the Romances," somewhat after the manner of a similar chapter in Ducamin, *Romances Choisis.* Here should be included several additional items of archaic or popular usage: apocopated imperatives *velá, detené,* etc., and even *ios* (for *idos*); other contractions such as *tuvierdes; -ases* form of the subjunctive used as imperative; plural use of *quien; vos* for *os;* omission of both definite and indefinite article. The scarcity of classified material on ballad-language, suggests the mention of Leo Spitzer, *Stilistisch-Syntaktisches aus dem spanish-portugiesischen Romanzen,*[1] and of Menéndez Pidal, *Gramática del Cantar de Mio Cid,* which contains abundant references to grammatical traits of the ballad.

In addition to the items already mentioned, the notes include a substantial notice for the source or history of each ballad, as well as explanations of the difficult or obscure passages. The Vocabulary, taken in connection with the Notes, is well adapted for an intelligent study of the texts. Furthermore, it designates especially those words which are archaic in form. Proper names, however, if discussed in the notes, are not included in the vocabulary. Thus we find in the latter such well known words as Alhambra, Hungría, Córdoba, but fail to find many of the less known, Lara, Mudarra, Cantaranas, etc. The same system of omission pertains to a number of words and phrases, for example: y aun, p. 132; por bien, por mal, p. 124; partes de aliende, p. 148; tuvierdes, p. 159; par igual, p. 159; etc. A complete vocabulary would increase greatly the value of the volume as a book of reference.

The following comments may tend to complete the vocabulary and supplement a few of the notes:

IV, 27, *si no fuera,* 'except.'—IV, 37, *palabra,* not "word," but 'speech,' 'idea' or 'thought'; not uncommon significations for the word in medieval Spanish.—XXII, 62, the *en* belongs after *que* in l. 66.—XXIX, 10, *mañana en aquel día,* 'to-morrow morning.'—XXXIII, 5, *dó los?* The phrase has a syntactical interest in addition to the ellipsis. If *los* is an object personal pronoun it is probably not the anticipatory object of *buscar:*

> Dó los mis amores, *dó los?*—Dó los andaré á buscar?

Dólos in the sense of 'where are they?' is found in the fourteenth century and even in the modern dialects.—XXXIV, 2, *las partes de aliende* has a somewhat more specific meaning than "distant parts." As a contraction for *l. p. de aliende mar,* it signifies 'over in Africa.'—XLI, 25, *del vino . . . del pan,* probably relics of a rare but authenticated

[1] *Ztr. für rom. Phil.,* 1911, pp. 192–230; 258–308.

partitive construction.—XLIV, 135, etc. *como que*, 'as if.'—XLIV, 167, *en antes que*, 'before.'—XLIV, 205, *obra de un Ave María*, cf. the more striking example in l. 182, *no estaré un Ave Maria*, 'I won't be a moment.'—XLIV, 193, *sino que* 'but.'—P. 106: The statement that the ballads show use of the "-*ra* subjunctive for preterit indicative" is inaccurate. The -*ra* form in question represents, historically and phonetically, the Latin pluperfect indicative and has retained this indicative mood continuously from the earliest monuments to the present day. Furthermore, on the same page (106) the use of the "pluperfect for preterit" should be illustrated by -*ra* examples as well as by the compound forms.—P. 107: *Comenzar* may govern a following infinitive with *á* as well as with *de* (XX, 17) and even without a preposition (XX, 1).

The experiment of reading Spanish ballads in college classes is worthy of trial and will be watched with great interest. Another declared purpose of the book is "to point the way to further research." In this its success is indubitable.

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CORRESPONDENCE

"L'ART POUR L'ART"

A MM. les Rédacteurs de Mod. Lang. Notes:

M. Spingarn a ouvert dans votre revue, en 1907, une enquête sur les premiers exemples anglais et français de cette expression promise à un si bel avenir, *l'art pour l'art;* et lui-même, en 1910 (p. 75), indiquait ce qui est vraisemblablement la première apparition de cette formule, le 20 pluviôse an XII, dans le *Journal intime* de B. Constant (éd. Melegari, Paris, 1895, p. 7).

Il n'est pas indifférent de noter que le passage de Constant relate en réalité sa conversation avec le jeune Anglais qui, mieux initié à la récente philosophie allemande, va servir de guide intellectuel à Mme de Staël à Weimar. "Conversation avec Robinson, élève de Schelling. Son travail sur *l'Esthétique* de Kant a des idées très énergiques. *L'art pour l'art*, sans but, car tout but dénature l'art."

La formule de Constant traduisait sans doute les termes dont se servait Robinson pour dire que, selon Kant, l'art devait trouver sa fin et son objet en lui-même. Il est vraisemblable que le rédacteur du *Journal intime* resserrait simplement, pour son propre usage, l'expression moins condensée dont pouvait s'être servi Henry Crabb Robinson. Car on ne voit pas que les esthéticiens allemands aient abouti à ce moment à une formule que transposerait exactement le français *l'art pour l'art*. Ils disent: "Die Kunst ist um ihrer selbst willen da." (Et si l'entretien a eu lieu en anglais, il est douteux que *art for art's sake* y ait apparu.) Constant lui-même ne se sert pas de cette expression lorsqu'il lui arrive d'écrire en faveur de l'autonomie d'une œuvre littéraire. La formule heureusement consignée par le *Journal* de Constant est donc vouée, semble-t-il, à un sommeil assez long, jusqu'au moment où paraîtront les nouveaux emplois du terme qu'ont signalés MM. Lanson et Cassagne.

On peut se demander si, en Angleterre, dans le petit cercle dont Robinson fut l'inspirateur, cette idée et son expression ne purent vraiment pas se faire jour. M. Carré, qui publie en ce moment diverses reliques *robinsoniennes*, répondra peut-être à cette question.

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CHAUCER AND LYDGATE NOTES

To the Editors of Mod. Lang. Notes.

SIRS:—(1) In Chaucer's *Franklin's Tale*, lines 289–290, we read

For th' orisonte hath reft the sonne his light
This is as muche to seye as it was night.

Professor Skeat, commenting on the second of these lines, terms it "A humorous apology for a poetical expression;" Mr. Hinckley, in his *Notes on Chaucer*, asks "Is not this curiously abrupt line a mark of immaturity in the poet's art?" I would refer to Book I of Fulgentius' *Liber Mitologiarum*, ed. Helm, p. 13, where, after

eleven inserted lines of flowery verse describing the approach of evening, Fulgentius returns to prose with "et, ut in uerba paucissima conferam, nox erat."

(2) Lydgate's use of John of Salisbury, Bishop of Chartres, "Episcopus Carnotensis," is a point of some interest in Lydgate-study. Koeppel, in his valuable monograph on the *Fall of Princes*, pp. 69–70, mentions various references by Lydgate to "prudent Carnotence," but does not identify Carnotence as John of Salisbury. The prologue to Book IV of the *Fall* is in part a dilution of the prose prologue to John of Salisbury's *Polycraticus;* and in the prologue to Book III appears a phrase of Salisbury's in one of Lydgate's more striking lines,—"Of my stepmother called oblivion." The allusion to Carnotence's *Enteticon*, which Koeppel cites from Lydgate's *St. Edmund*, is suggestive in view of the fact that Boston of Bury listed the *Enteticum* of John of Salisbury among the books in the Bury St. Edmunds library.

(3) With the much-disputed phrase "shippes hoppesteres" of the *Knight's Tale*, line 1159, we might consider the picture drawn by Lydgate in the *Fall of Princes*, bk. IV, cap. 1—

> Naual crounes whilom wer ordeined
> For them that faught manly in the see
> Whan their shippes wer together cheyned.

(4) In his exceedingly interesting paper on the *Bibliothèque Universelle des Romans*, printed in the *Publications of the Mod. Lang. Association of America*, vol. 25, Professor John M. Clapp mentions, on p. 76, a story of that collection entitled *Léonor et Eugênie*, and described by the editors as "extraite et traduite de Chaucer." The prose story in question, in the June, 1780, volume of the *Bibliothèque*, is very largely taken from Thomson's *Seasons.* A pseudo-historical introduction, presenting two noble families of Scotland named Penker and Wilson, narrating their friendship, the intended alliance between their two only children, their estrangement by political jealousies, and the downfall and flight of one family, serves as preliminary to the anxious search of the young lover for his lost beloved, whom he finds as a gleaner on his own estate. This is expanded from the Palemon and Lavinia episode in Thomson's *Autumn;* and the episodes of the bathing nymph, the staghunt, the storm, etc., are all from Thomson, whose language is closely followed. More than a little labor was expended in fitting together parts of Thomson which are widely separated in the *Seasons;* and in the brief notice of Chaucer which is prefixed in the *Bibliothèque*, there even appears the remark upon Chaucer from the *Summer.* Thomson there said

> Chaucer, whose native manners-painting verse,
> Well moralized, shines through the Gothic cloud
> Of time and language o'er thy genius thrown.

This becomes in the French:—"Ses vers peignent les moeurs, la bonne morale, & brillent à travers le nuage gothique du tems & du langage, qui vouloit offusquer son génie."

Eleanor Prescott Hammond.

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A Sanskrit Parallel to an Elizabethan Plot

To the Editors of Mod. Lang. Notes.

Sirs:—A hitherto unnoticed analogy to Ben Jonson's *The New Inn*, and to the similar plot in *The Widow*, attributed to Jonson, Fletcher, and Middleton, is furnished by *The Viddhaśālabhañjikā* of Rājaśekhara.

It will be noticed by the following synopses that the situations in the Sanskrit play are closely paralleled by the corresponding situations in the Elizabethan plays, and that the order of occurrence is identical in the three plays.

The Viddhaśālabhañjikā

A. Mṛgāṅkāvalī, a princess, appears disguised as a boy at the court of Vidyādharamalla, and calls herself "Prince Mṛgāṅkavarman."

B. The Queen in whimsical mood disguises "Mṛgāṅkavarman" as a girl and gives "him" the name "Mṛgāṅkāvalī."

C. The King falls in love with the supposed boy disguised as a girl.

D. The courtship is encouraged by the Queen and confidential advisers.

E. The King marries "Mṛgāṅkāvalī."

F. The Queen ridicules the King for marrying the husband of some one else.

G. A messenger from Mṛgāṅkāvalī's father announces that the bride, supposedly a boy disguised as a girl, really is a princess, and that her name really is Mṛgāṅkāvalī.

The New Inn

A. "Frank" is presented as the Host's son. ("Frank" is Laetitia in disguise, but of this the audience receives no hint.)

B. "Frank" is disguised as a girl and given the name "Laetitia" to add fun to the revels at the Inn.

C. Beaufort, a nobleman, falls in love with "Laetitia."

D. He is encouraged by the Host, Lady Frampul, and others.

E. The nobleman marries "Laetitia."

F. The Host ridicules the nobleman for marrying a boy.

G. "Laetitia's" mother declares that the supposed boy-bride really is a girl, and that her name really is Laetitia.

The Widow

A. Martia, posing as a boy, is robbed and partly stripped. She seeks refuge at Philippa's house, giving her name as "Ansaldo." After being dressed in the clothes of Philippa's husband, "Ansaldo" departs. (In this play, as in *The New Inn*, the audience is not taken into confidence concerning the original disguise.)

B. "Ansaldo" returns. Philippa disguises "him" as a woman in order to avoid the suspicion of her husband.

C. Francisco, a nobleman, falls in love with Martia.

D. He is urged on by Philippa and Violetta, who can scarcely conceal their mirth.

E. The nobleman marries Martia.

F. He is ridiculed for marrying a man.

G. Martia's father recognizes the supposed male bride as his daughter, thus making her a real bride.

The Viddhaśālabhañjikā is translated into English by Dr. Louis H. Gray and was published in 1906 in *The Journal of the American Oriental Society*, vol. 27, first half. Dr. Gray makes no mention of *The New Inn*, or of other analogies to the disguise plot. Dr. G. B. Tennant in his critical edition (1908) of *The New Inn* discusses the possible relation between *The New Inn* and *The Widow*.

It may be remembered that the "retro-disguise" motif, namely, a female page disguised as a girl, had already been used in *The Four Prentices of London*, *The Wise Woman of Hogsdon*, and *May Day*, before *The Widow* was produced. But I presume that the resemblance between the Sanskrit and the Elizabethan plays is purely accidental.

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VENETIAN *corivo*

To the Editors of Mod. Lang. Notes.

SIRS :—The Venetian lover says to his lady in a poem of the seventeenth century (*Modern Language Notes*, XXVI, p. 207):

> Me bramistu corivo ?—Te zuro in verità
> Che per ti diventar me sottoscrivo
> Morosini pellà.
> La romperò per ti, caro tesoro.
> Col Contarin dai scrigni.
> E te farò un Soranzo tocco d'oro.

Pelà seems to have in this context its derived meaning 'scusso di danari' (Boerio), and therefore *corivo* means 'generous' (contarini, 'facile'). But for the opposition of *corivo* to *pelà* Boerio and Patriarchi do not help. Stopino, however, offers the solution in his *Capriccia Macaronica*, Venice, Lovisa, 1704, p. 12 :

> Tertius accedit grauiori ætate Morosus,
> Cervello leuiore tamen, licet ipsa capillos
> Testa cinerosos habeat, grisumque colorem
> Quem chiamare solet Coriuum nomine vulgus.

Corivo is simply a technical extension of a sense recognized already by Patriarchi, and which Boerio would have done well to adopt textually : *corivo*, 'corribo,' 'bergolo,' 'fatappio'; it is applied specifically to the young galant who affected the powdered wig. Hence the contrast in the poem of *corivo* and *pelà*. This technical sense of 'dandy,' new to lexicography, is noted with a

view to the new edition of Boerio, with the preparation of which rumor credits Mr. Gattinoni. I regard as unnecessary Pianigiani's supposition of *courroux* (French) for Sicilian *corivo* 'anger.'[1] The exact semantic development of the word in that sense is furnished by the Venetian locution *corivo a menar le man* (Boerio).

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CORNEILLE'S ALLUSION TO THE *Astrée* IN HIS *Suite du Menteur*

To the Editors of Mod. Lang. Notes.

SIRS:—In the *Suite du Menteur*, act IV, scene 1, ll. 1221 ff., Mélisse, the heroine, confesses to Lyse, her alert chambermaid, her sudden love for Dorante, and expounds the laws of sympathy as follows:

> Quand les ordres du ciel nous ont fait l'un pour l'autre,
> Lyse, c'est un accord bientôt fait que le nôtre:
> Sa main entre les cœurs, par un secret pouvoir,
> Sème l'intelligence avant que de se voir;
> Il prépare si bien l'amant et la maîtresse,
> Que leur âme au seul mot s'émeut et s'intéresse ... etc.

Lyse recognises in these words the theory of Sylvandre, the ideal shepherd of d'Urfé's *Astrée*, concerning the magnetism of souls (vv. 1235–37):

> Si, comme dit Sylvandre, une âme en se formant,
> Ou descendant du ciel, prend d'une autre l'aimant,
> La sienne a pris le vôtre, et vous a rencontrée.

A note in the Marty-Laveaux edition of Corneille[1] interprets this as an allusion to the passage in the *Astrée*[2] in which it is said that Sylvandre constructs a compass, "dont l'esguille tremblante tournoit du costé de la Tramontane, auec ce mot, I'EN SUIS TOUCHÉ. Voulant signifier que tout ainsi que l'esguille du quadran estant touchée de l'Aimant se tourne tousiours de ce costé-là, parce que les plus sçavants ont opinion, que s'il faut dire ainsi, l'Element de la Calamite y est, par cette puissance naturelle, qui fait que toute partie recherche de se rejoindre à son tour; de mesme son cœur atteint des beautés de sa Maistresse, tournoit incessament toutes ses pensées vers elle."

[1] *Vocabulario etimologico*, Roma, Albrighi Segati, 1907, s. v.

[1] Paris, 1862; vol. IV, p. 353. Reure, in *La vie et les œuvres de Honoré d'Urfé* (Paris, 1910, p. 306), refers to this borrowing, but does not indicate what passage in the *Astrée* he considers as the source.

[2] Edition of 1632–1633; part II, book 3; pp. 170–171.

It would seem that Corneille had rather in mind Sylvandre's statement[3]: "Quand le grand Dieu forma toutes nos ames, il les toucha chacune auec une piece d'aimant, & qu'apres il mit toutes ces pieces dans un lieu à part, & que de mesme celles des femmes, apres les auoir touchees, il les serra en un autre magasin separé: Depuis quand il enuoye les ames dans les corps, il meine celles des femmes, où sont les pierres d'aimant qui ont touché celles des hommes, & celles des hommes à celles des femmes, & leur fait prendre une à chacune ... Il advient de là qu'aussi tost que l'ame est dans le corps & qu'elle rencontre celle qui a son aimant, il lui est impossible qu'elle ne l'aime, & d'icy procedent tous les effects de l'Amour ..."[4]

The Marty-Laveaux edition is further inexact in the statement[5] relative to ll. 1241–1243 of the *Suite du Menteur*[6] that the *Astrée* does not give the details of Sémire's treachery. His perfidy is minutely described in the fourth book of the first part.

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ON THE POET COLLINS

To the Editors of Mod. Lang. Notes.

SIRS:—The poetry of Collins is of such an exquisite and truly poetical character that it furnishes a good touchstone for determining the tastes of an age. It is accordingly a matter of some general interest to know how the eighteenth century felt toward Collins. We may, for instance, gain in this way clearer ideas of the rapidity of the decline of pseudo-classicism. In Professor Bronson's admirable edition of Collins (*Athenaeum Press Series*) there is considerable evidence to prove that the poet was more generally appreciated in the eighteenth century, particularly the latter part of it, than has been thought. During the past summer I

[3] *Astrée*, part I, book 10; pp. 697 ff.

[4] This peculiar conception was probably developed from the old comparison of a mistress' heart to a compass or loadstone, a comparison drawn in the first passage quoted above from the *Astrée*, and already known to the Sicilian poets. See, for instance, "Ancor che l'aigua per lo foco lasse ..." by Guido de Columnis, stanza 5, ll. 1–12 (reprinted in A. J. Butler, *The Forerunners of Dante*, Oxford, 1910).

[5] *l. c.*, p. 354, n. 5.

[6] Ce vieux saule, Madame,
Où chacun d'eux cachait ses lettres et sa flamme,
Quand le jaloux Sémire en fit un faux témoin,
Du pré de mon grand-père il fait encore le coin.

came upon a number of minor things which tend to confirm Professor Bronson's contention besides being, to me at least, of interest in themselves.

In *Letters concerning the Present State of England* (1772), there is *A Catalogue of the most celebrated Writers of the present Age, with Remarks on their Works.* Two pages of this are devoted to Collins, especially to his *Oriental Eclogues* from which there are several quotations. He is described as, "One of the best poets which we have had in this age; he has written very few pieces, but those of sterling merit. His oriental eclogues have greater merit than any piece of pastoral poetry in our language" (p. 351). That interesting and curious person, Sir Egerton Brydges, in writing of his college days (c. 1780), says, "Collins . . . was one of the greatest favorites of my youthful taste" (*Poems,* 4 ed., 1807, p. 215). Scattered through the very popular and equally lugubrious *Elegiac Sonnets* of Charlotte Smith, are a number of tributes to Collins. Miss Smith sings of

> "Wilds! whose lorn echoes learn'd the deeper tone
> Of Collins' pow'rful shell!"

and later,

> "Th' Enthusiast of the Lyre, who wander'd here,
> Seems yet to strike his visionary shell,
> Of power to call forth Pity's tend'rest tear,
> Or wake wild Frenzy—from her hideous cell!" [1]

The most interesting proof of Collins's popularity, but one to which I have never seen any reference, is the number of poems using the metre of his *Ode to Evening.* To be sure, this very unusual metre was employed by the three Wartons as well as by Milton [2] so that any of these poets and not Collins or any one of them with him or with each other may have suggested the use of this metre. Many of the poems, however, show other influences from the *Ode to Evening* so that it is probable that most of them derived their metre from this source. My list of poems which use the metre extends from 1759 to 1821 and includes twenty-five titles. Others I came upon before I thought of noting them down, so that the list could probably be considerably enlarged. Seven of the poems were published before 1773; thirteen, by 1786; and nineteen, by 1800. It is significant that four of them are in the volumes of verse presented to the king by the University of Oxford in 1761-2, and that four more are connected with the sentimental Della Cruscan movement. Some of the verses are by poets of consequence in their day, Mrs. Barbauld; Mrs. Mary Robinson, the "Perdita" of whom Reynolds, Romney, and Gainsborough have left charming pictures; the gifted and still unappreciated John Clare; Henry Kirke White; and even Robert Southey.

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[1] Worcester, U. S. A., 1795. Sonnets XXX, 10-11; XLV, 11-14. A footnote to the last quotation states that Collins is referred to. Cf. also notes to XXVIII, 9; XXX, 10; and XXXIII, 9.

[2] Cf. my article in *Mod. Lang. Notes,* Jan. 1910, pp. 30-1.

Parliament of Fowls 693 f.

To the Editors of Mod. Lang. Notes.

Sirs:—Dr. Samuel Moore, in "A Further Note on the Suitors in the Parliament of Fowls" (*Mod. Lang. Notes,* XXVI, 8-12), offers the following explanation of the concluding stanza of the *Parliament:* "Chaucer here recommends himself to the King, and in a delicate and characteristic manner expresses his hope for some mark of royal favor." "This interpretation," he adds in a footnote, "so far as I have been able to find, has never before been brought into the discussion of the poem." But how does this interpretation differ from Root's in the *Poetry of Chaucer,* p. 140: "The delicate hint of these closing lines"? It is perfectly clear, as Mr. Moore says, that this concluding stanza looks back to the stanza in the proem, in which Chaucer tells us of his love of reading, "what for luste and what for lore." Further than this justification of the last stanza on the score of structure we cannot safely go. Taking the conclusion with the proem, however, I seem to hear an echo of famous lines in the first Canto of the *Inferno:*

> Vagliami il lungo studio e il grande amore
> Che m'ha fatto cercar lo tuo volume!

The fact that ten Brink long ago associated these lines with *Parliament,* l. 109, tends to strengthen my view. The verses were familiar to Chaucer and he returns to the idea of *vagliami* at the end of his poem.

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BRIEF MENTION

The title of Robert Morris Pierce's *Dictionary of Hard Words* (New York: Dodd, Mead & Co., 1910) requires an explanation. This is not a dictionary of 'catch-words,'—words commonly considered hard to spell; nor is it exclusively a dictionary of words hard for the average man to define. Obviously the list is determined by other considerations, for it embraces "about nineteen thousand words," and is "limited in its scope" at that. From the compiler's strictly phonetic point of view, English words are almost all heterographic, and this fact converts any "present-day English dictionary" into a dictionary of hard words. It is, therefore, only a representative portion of the vocabulary that has been selected for special treatment. As may be learned from a page taken at random, the words range from the familiar *amiable* to the less familiar *anent* and *ampersand* and to the technical *ampere* and *amphiaster*. On the same page with *new, night* and *nineteen* are *nictitating* and *nilghau*. The words here brought together are believed to present "special difficulties or variations of pronunciation or spelling." The average reader, if he will submit to the experiment, will be surprised at this statement, for he will at once, as has been indicated, find a host of words that suggest to him no such difficulty. But the exact phonetician is at hand to show that simple words (even such as *better, baker, library*) are stored with subtle distinctions in sounds and in stress. If the three-fold pronunciation of such an alien as *buoyant* will not be unexpected, the same cannot be said confidently of the two-fold notation of *baptism*. The reading of the compiler's Introduction will indeed beget the conviction that this is a hard dictionary, altho its title may not have been well chosen. Nothing less than considerable training in phonetics, it will be perceived, will fit one to understand fully the chapter on Syllabification and Stress; so too with the paragraphs on Pronunciation, Fonetic Notation, and other subjects. The discussion of Simplified Spelling is easier reading and is, besides, enlivened by criticism of the "Board." The book, then, is designed to teach the nature of the sounds of speech and what the phonetician observes in the pronunciation, stress, sentence-position, etc., of words, and how accordingly he spells "scientifically." The publisher's announcement is somewhat startling, when he promises "answers to over 40,000 moot points in Orthografy, Orthoepy and Meaning," adding asyndetically "Universal Alphabet. Scientific Syllabication." Mr. Pierce is well disciplined in the science of phonetics and is an accurate observer of the phenomena of speech; but the compiler of International Dictionaries exposes himself to philological criticism within the separate spheres of the languages of his books. Only one point of such comment shall be noticed here. Mr. Pierce calls special attention to the "important innovation in lexicografy," first introduced in his French-English Dictionary, which consists in marking the change of stress that accompanies the change from the attributive to the predicative use of such words as *abstract, concrete, fourteen, well-bred*. Several restrictions are here to be made. In the first place, strong as the tendency to observe it may be, this change is not inevitable. The stronger stress is not necessarily shifted to the last syllable in 'this example is concrete.' Moreover the principle involved, being purely rhythmic, applies also to such an expression as 'Right you are!' (cf. *are* in 'You are right!'). And the attributive stress is certainly the norm, and the lexicographer is, therefore, un-English when he gives the predicative stress the preference. In the second place, no adequate dealing with the stress or accent of words in English is possible without a complete reckoning with grammatical history. Nothing shows fundamental characteristics of the language better than the manner in which its Germanic accentuation of radical and derivative syllables (in simple and in compound words; in prose and in verse) was maintained under the test of adopting French and Latin words with their respective peculiarities of stress. That the predicative shifting of stress represents chiefly a rhythmic employment of elements that are explained by the history of the grammar is not considered by Mr. Pierce. Had he started with an exposition of the native doctrine of primary and secondary accents, adding the destiny in English of the variations brought in from foreign sources, his rhythmic forms would have become fully explained and made doubly instructive because of the relation between such peculiarities of sentence-stress and the permissibilities of the ictus in English verse. But Mr. Pierce has bestowed expert and painstaking labor on the making of this book, and very much can be learned from it. Almost every learner, however, may be believed to wish for a stylistic revision of the Introduction. It is possible in good faith to write with technical precision and to receive credit only for obscurity or something worse.